

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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VICTOR has just made available excellent recordings of the selections which have been chosen for the junior and senior high school band contests. The contests will be held this spring and all of the bands that will compete are already rehearsing these numbers. The recordings, which have been made by the Goldman Band under the direction of Edwin Franko Goldman, should be of inestimable value to the conductors and the members of all of the competing school bands.

The bands throughout the country are graded under three classifications, and the selections for each grade, with the Victor record numbers, are as follows: Class A—*Beatrice and Benedict Overture* by Berlioz, V-25757; Class B—*Builders of Youth* by O'Neill, V-25758; and Class C—*Calif of Bagdad* by Boildieu, V-25759. The price of each record is 75¢.

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A new needle that has gained much favor with a large number of record enthusiasts has been placed on the market recently. It is the *Recoton* needle, manufactured in Switzerland and sold by quite a few dealers here in America. The manufacturer, in describing this new needle, states: "The letter V stands for the groove in a record, the letter U stands for the rounded point of a RECOTON needle . . . and these two characters reveal a story of reproducing proficiency that has startled the musical world and elicited the enthusiastic endorsement of technical men all over the world. Here is a hi-fidelity steel alloy needle that will play at least ten times. Free from shoulder contact with the side walls, it rides without friction in its channel, eliminating surface noise and saving wear and tear on the lateral grooves of the disc. An oil-rolled, uniform needle,

which reproduces brilliantly and realistically without loss of high frequencies or mechanical annoyances of any kind."

We have tried these needles thoroughly and there is no question but that they are easier on records than any other steel needle. It would seem to us that records could be played almost indefinitely with these needles without showing signs of wear. They reduce surface noise to a minimum—no more surface noise than is obtained with a fibre or thorn needle. More "highs" are reproduced with these needles than with either the fibre or thorn variety. However, we do not feel that the reproduction is quite as good as with a good steel or chromium steel needle—a great many users of these new needles do not agree with us. They feel that the reproduction is superior to that obtained by any other type of needle. If you are interested, it is a very easy matter for you to experiment for yourself. The needles are packed 30 in an envelope and the price is 25¢ (postpaid). If your local dealer cannot supply you, the publishers of this bulletin are prepared to fill all orders promptly.

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Renewals and new subscriptions have been pouring in during the last month in such quantities that it has been impossible for us to check our mailing list. We are, therefore, carrying over all of our subscribers for this month, whether or not they have renewed their subscriptions. We cannot continue this practice beyond this month, so if you have not as yet renewed your subscription, you should do so at once in order that you will not miss any issues.

ORCHESTRA



Beethoven: Symphony No. 1 in C major, Op. 21. The Philadelphia Orchestra conducted by Eugene Ormandy. 4-12" discs (V-14691 to V-14694) in album. Victor Set M-409. \$8.

Beethoven: Symphony No. 1 in C major, Op. 21. The Vienna Philharmonic Orchestra conducted by Felix Weingartner. 3-12" discs (C-69111D to C-69113D) in album. Columbia Set 321. \$5.

An adequate recording of Beethoven's *First* has been needed for a long time, and now we have two of them in one month. Just to say that they are adequate recordings would be to understate the case—they are both eminently satisfactory ones. Two of the world's great orchestras are represented, one directed by a conductor who has been famous for his Beethoven interpretations for a great number of years, and the other by a younger man who is fast taking his place among the outstanding conductors of our time. Many persons will prefer one recording and many will prefer the other—each set will have its staunch advocates. In our opinion, no matter which you select you will have a really fine performance and an excellent recording of this early Beethoven symphony.

Mozart: Symphony No. 40 in G minor. The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs (C-69103D to C-69105D) in album. Columbia Set 316. \$5.

Here is a recording of this popular Mozart symphony that tops all of its rivals—yes, we have heard all of the others that are available. We will admit that Sir Thomas is one of our favorite Mozart interpreters, but we courteously add—the performance to be found on these discs is one of the reasons for our preference. We believe that most of our readers will agree with us that this is one of the finest symphonic recordings to appear on the lists in a long time. The reproduction is of the best.

Holbrooke: Dylan—Prelude. Three sides, and **Symphony No. 3—Finale.** Symphony Orchestra conducted by Clarence Raybould. 2-12" discs (D-X194 and D-X195). \$2 each.

This pair of discs will serve to introduce Joseph Holbrooke (1878-) to many American music lovers. Mr. Holbrooke is one of the most prolific English composers of our day, although very little of his music has been heard outside of his native country. His work is uneven in quality, and from the great mass, very little of it will live beyond our generation. Probably his most worthwhile endeavor is his epic trilogy *The Cauldron of Anwyn*, the prelude to the second part of which appears upon these discs. This work is said to follow Wagner, which it unquestionably does, but in our opinion, it is a long way behind. In this prelude, there is plenty of orchestral color spread with a wide brush, giving the orchestra every opportunity

to display its merits. Clarence Raybould seizes his opportunity and makes this recording sound mighty important, perhaps more important that it is really. It is fairly interesting stuff, however, and is recommended for those who like to hear and study music about which they may have read, but never had the chance of hearing. The reproduction, while not by any means the best we have heard, is satisfactory.

Chopin—arr. Stokowski: Mazurka No. 13 in A minor, Op. 17, No. 4. The Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1855). \$1.50.

This little piano piece orchestrated with a Debussyan flavor by Stokowski is a long way from Chopin. It is, however, beautifully played and no doubt will be found most attractive by a large number of persons. The reproduction is of the best.

Berlioz: Les Francs Juges—Overture (Op. 3). Three sides, and **Tschaikowsky: Eugen Oniegin—Polonaise (Act III).** The B.B.C. Symphony Orchestra conducted by Sir Adrian Boult. 2-12" discs (V-DB3131 and V-DB3132). \$2.50 each.

Berlioz started, but never completed, an opera using the libretto of his friend Humbert Ferrand. The story was based on the German secret courts of the fourteenth and fifteenth centuries. The overture is the only part that survived and is here recorded in the grand manner by the B.B.C. Symphony Orchestra under Sir Adrian Boult.

Berlioz gives us this outline of his overture which should be read before listening to the music, for it is definitely program music, and the story should be known in order to understand its meaning.

"An accused man is led blindfold before the dread judges. He stands terror-stricken, hardly daring to breathe. When they take the bandage from his eyes the spectacle before him plunges him in dismay, he trembles and feels certain that all is lost. A profound self-pity seizes him at this undeserved position. The dreadful accusations which the judges hurl at him in chorus, his own appeals for mercy, breaking in on these, interrupted by thunderous 'No's' are all to be heard in the music, and at last the accused man's final breaking down, worn out by his fruitless protests, and resigned to his awful doom."

For those who like "thrillers," this is just the ticket. Sir Adrian makes the most of it, we can assure you, and he is aided and abetted by the best of H.M.V. recording.

Catalani: Loreley—Walzer dei fiori. One side, and **La Wally—Walzer del bacio.** Milan Symphony Orchestra conducted by Cav. Lorenzo Molajoli. 1-12" disc (C-69102D). \$1.50.

Light ballet music played in a pleasing fashion by the capable players of the Milan Symphony under the spirited direction of Molajoli. The composer, Alfredo Catalani (1854-1893), attained considerable success in his native Italy during his lifetime,

largely because of the popular appeal of his several operas. The reproduction to be found on this disc is quite satisfactory.

Ives: Barn Dance; In the Night. One side, and **Ruggles: Lilacs.** Pan American Orchestra conducted by Nicolas Slonimsky. Half a side, and **Toys.** Judith Litante (soprano), with piano accompaniment. 1-12" disc (NMQR-12). \$1.50.

Space and time do not permit of our attempting to unscramble the contents of this record even if we were qualified to do so. For those who are interested in music of the ultra-modern variety it will only be necessary to mention the composers represented, Charles Ives and Carl Ruggles. We might mention that the reproduction is first-class.

Tschaikowsky: The Nutcracker—Orchestral Suite, Op. 71a. London Philharmonic Orchestra conducted by Eugene Goossens. 3-12" discs (V-C2922 to V-C2924). \$1.90 each. (Three-pocket album available with these records at 50c additional.)

Eugene Goossens gives a sparkling and exciting performance of this popular suite that should be considered first class in every respect. It is grand value at its modest price. Reproduction of the best is an added feature.

Wolf-Ferrari: Il Segreto di Susanna—Overture. One side, and **Rimsky-Korsakov: Le Coq d'Or—Bridal Cortege (Act III).** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-B8633). \$1.35.

A mighty attractive little disc by the Boston "Pops," which was released in England a month or so ago. If you care to wait a little while it will probably appear on Victor's domestic list. Those who wait will save 35 cents. Particularly brilliant recording is a feature of this record.

Schubert: Waltzes. Symphony Orchestra conducted by Walter Goehr. 1-12" disc (V-C2931). \$1.90.

Most of these tunes are new to us. We suggest that this disc contains excellent dinner music—pleasing little waltzes that you will find most attractive. Fine reproduction prevails.

Dvorák: Carneval Overture, Op. 92. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12159). \$1.50.

An electrifying performance of the ever popular *Carneval*—we cannot imagine a more stirring one. "Tops" in higher fidelity reproduction.

Albeniz—arr. orch.: Pavana Capricho, Op. 12. One side, and **Bach—arr. Lago: Suite No. 2 in B minor—Rondeau and Badinerie.** Orquesta Iberica de Madrid conducted by German Lago. 1-10" disc (PA-R2444). \$1.25.

A Spanish orchestra made up of mandolins, guitars and other similar instruments gives us some lively music on this unique disc. A novelty, if nothing else. Reproduction—good.

CHORAL



Harris: Symphony for Voices (On the Poems of Walt Whitman). The Westminster Choir (unaccompanied) conducted by John Finley Williamson. 2-12" discs (V-14803 and V-14804) in album. Victor Set M-427. \$4.50.

In the last quarter of a century we have listened to thousands of new compositions. We thought that our reactions had run the whole gamut of human emotions but we frankly admit that after playing these discs, we are in a state of mind that we cannot accurately describe. It would seem to us that we have been lifted to a plane of musical appreciation upon which we have never rested before. The mood that has been brought about by Mr. Harris' work is an entirely new one to us, and while we want to hear this intensely moving music again and again, we do not wish it repeated immediately. That might break the spell cast upon us, which is best maintained by contemplation of the music to which we have just listened. Is this the reaction to a truly great masterpiece, or does this work strike a resonant chord in our emotional make-up? If it strikes resonant chords in enough other persons, then it is a masterpiece; if not, it is only great in the mind of this writer. We are very sure that it is of sufficient importance to warrant the serious and careful investigation of every music lover. There is no question about that.

The text is taken from poems selected from Walt Whitman's *Leaves of Grass*, and the work is in three movements, the last in the form of a triple fugue. It has appeared on the programs of the Westminster Choir several times and will be especially featured when this unique organization, probably the best trained chorus in America, goes on a two-month tour starting early in March.

Don Kosaken (folksong—arr. Jaroff). One side, and **Zwei Russische volkslieder (arr. Jaroff).** (Sung in Russian.) Don Cossack Choir directed by Serge Jaroff. 1-10" disc (C-4163M). \$1.

A typical Don Cossack record for those who like their Russian songs sung in the best movie palace manner, with a little whistling thrown in for good measure. Recording—excellent.

Ravel: Trois Chansons (Nicolette, Ronde, Trois beaux oiseaux du Paradis). Les Chanteurs de Lyon directed by Leon Vietti. 1-12" disc (C-9136M). \$1.50.

This work, consisting of three partsongs for mixed chorus unaccompanied, is new to us, and as the sample disc arrived but a few minutes before this issue had to go to press, we could only run through it once. We wouldn't say that it is great choral music by any means, but it seemed pleasant enough. There is one thing that we are sure of, and that is that it is purely French, and the chorus sings it in the traditional French manner. The reproduction is highly satisfactory.

Bach: Matthäus-Passion, No. 35 to No. 54. (Sung in English.) The Boston Symphony Orchestra conducted by Serge Koussevitzky, assisted by the Harvard Glee Club, the Radcliffe Choral Society, and soloists, directed by G. Wallace Woodworth. 8-12" discs (V-14645 to V-14652S) in album. Victor Set M-412. \$15.

This is the second volume of this work; the third and last volume will be released next month. The first volume was reviewed last month, and the present one is similar in its good points and its shortcomings.

CONCERTO



Bach: Concerto in D minor for two violins and orchestra. Joseph Szigeti and Carl Flesch (violins) with orchestra conducted by Walter Goehr. 2-12" discs (C-69109D and C-69110D) in album. Columbia Set X90. \$3.25.

This work has of course been recorded before, but as we consider the present version as a whole, we come to the conclusion that it will be chosen by most music lovers. Szigeti and Flesch (how many remember Carl Flesch's Edison records?) certainly play this piece with a fine regard for the artistic, and a nice regard for each other. The balance which they maintain between their respective instruments is something at which to marvel. They give a fine, straightforward, masculine interpretation of this solid music, and they have the benefit of the best in modern reproduction.

Mozart: Concerto in D minor (K-466). Bruno Walter (piano) and The Vienna Philharmonic Orchestra. 4-12" discs (V-12151 to V-12154) in album. Victor Set M-420. \$6.50.

In this novel recording we have Bruno Walter in the rôle of both soloist and conductor. It was a very common thing in Mozart's time for the soloist to direct the orchestra also, while today it seldom happens. Herr Walter handles the difficult task in this instance with apparent ease, and with a high degree of artistic skill. A very satisfactory recording of this work is already available by Edwin Fischer and the London Philharmonic (Victor M-223), and so a choice is available for those who are interested. We prefer Edwin Fischer, but that is only one person's opinion.

Mendelssohn: Concerto in E minor, Op. 64—Andante only. Antonio Brosa (violin) with orchestra. 1-12" disc (V-C2928). \$1.90.

We probably would not have noticed this disc at all—we do not usually waste much time on recordings of parts of major works—if it were not for the superb performance of Antonio Brosa. We doubt if anyone could produce a finer performance. Its smoothness and ethereal character wins the listener from the first note and holds him in utter fascination until the last strain dies away. Fine reproduction is an added feature.

VOCAL



Schubert: Die schöne Müllerin, Op. 25. Ernst Wolff (baritone) playing his own piano accompaniment. 3-10" discs (C-4196M to C-4198M) and 5-12" discs (C-9137M to C-9141M) in album. Columbia Set 317. \$10.50.

This is the first recording of Schubert's lovely song cycle to become generally available in America. In choosing Ernst Wolff for this task, Columbia has made a very happy selection. Mr. Wolff has a voice that is well suited to these little songs, and he is artistically and temperamentally fitted to give interpretations of great merit. The accompaniments, which he himself supplies, are quite adequate and thoroughly pleasing. Splendid reproduction obtains throughout these recordings.

We must call especial attention to the particularly fine booklet which has been prepared by Philip L. Miller, and which is supplied with this set of discs. Mr. Miller's notes are highly interesting, especially his biographical data on Wilhelm Müller, the musical settings of whose poems make up this song cycle. Also of great value are the German texts of the songs and Mr. Miller's free English translations of them.

With these records and Mr. Miller's booklet, anyone should gain a fine appreciation of this important Schubert work.

Brahms: Liebeslieder Walzer, Op. 52. Florence Vickland (soprano), Evelyn MacGregor (contralto), William Hain (tenor), Crane Calder (bass), and Grace Castagnetta and Milton Kaye (piano). 3-12" discs (MU-1061 to MU-1063) in album. Musicraft Set No. 14. \$5.

Check this album, for it is one of the most important releases of the month. It contains the first complete recording of Brahms' *Liebeslieder Walzer*. This work dates from 1868, and was conceived during those happy early days in Vienna. It consists of eighteen little love songs for vocal quartet and piano (four hands). Most of them are gay and carefree, and their charm lies largely in their lovely simplicity. The selection of the artists who make this recording is indeed a happy one; we cannot imagine any group who would be more in the spirit of this lively work. The reproduction is highly satisfactory. A booklet giving the German text is supplied with the set.

Schubert: Der Hirt auf dem Felsen, Op. 129. Elisabeth Schumann (soprano) with piano accompaniment by George Reeves and clarinet by Reginald Kell. 1-12" disc (V-DB3317). \$2.50.

We cannot imagine a better performance of this attractive song—at least we found it most attractive. We realize that it is not one of Schubert's great songs; in fact, it is considered by many not to be at all characteristic of the great lyric composer. We also know that it was written to order for the German singer, Anna Milder-Hauptmann, with the one purpose of giving this artist an opportunity of dis-

playing her vocal ability. Knowing all this before we played the disc, we still felt that both the song and Miss Schumann's superb performance are well worth the attention of all and sundry music lovers. We enjoyed listening to this record immensely.

A Second Song Recital by Lotte Lehmann (soprano) with piano accompaniment by Erno Balogh. 6-10" discs (V-1856 to V-1861) in album. Victor Set M-419. \$9.

V-1856 Schubert—Gretchen am Spinnrade (Op. 2).

Wiegenlied (Op. 98, No. 2).

V-1857 Brahms—Das Mädchen spricht (Op. 107, No. 3).

Mein Mädel hat einen Rosenmund.

Botschaft (Op. 47, No. 1).

V-1858 Marx—Selige Nacht.

Pfitzner—Gretel (Op. 11, No. 5).

V-1859 Schumann—Du bist wie eine Blume. Frühlingsnacht.

Alte Laute.

V-1860 Wolf—Der Gärtner.

Du denkst mit einem Faedchen mich zu fangen. Störchenbotschaft.

V-1861 Franz—Für Musik (Op. 10, No. 1). Lebewohl.

Jensen—Lehn' deine Wang' an meine Wang'.

Much might be written about this album of records, but little need be. Music lovers, who are interested in *lieder*, will know the charm and artistic excellence of Lotte Lehmann's recordings and will certainly want the set. Those who are not familiar with the records of this truly great artist may sample this set—the discs are sold separately at \$1.50 each.

Schubert: Der Tod und das Mädchen, Op. 7, No. 3. One side, and **Die Forelle, Op. 32.** Marian Anderson (contralto) with piano accompaniment by Kosti Vehanen. 1-10" disc (V-1862). \$1.50.

In our opinion this is the finest example of the art of Marian Anderson yet to be made available. If you would like to add a Marian Anderson record to your collection, you can do no better than select this one. The reproduction and balance between the solo voice and the accompanying piano are features to notice in this splendid recording.

Beethoven: An die ferne Geliebte, Op. 98 (song cycle). Three sides, and **Ich denke dein, wenn durch den Hain.** Gerhard Hüsch (baritone) with piano accompaniment by Hanns Udo Müller. 2-12" discs (V-DB4496 and V-DB4497). \$2.50 each.

Good recordings of Beethoven songs are not easy to come by and so this pair of discs is of unusual importance. There is no question of the quality of Gerhard Hüsch's renditions of these fine songs, and

we predict that they will be welcomed by music lovers everywhere. The reproduction is of the best.

Tosti: Ideale. One side, and **di Capua: O Sole mio.** Jussi Bjoerling (tenor) with orchestra conducted by Nils Grevillius. 1-10" disc (V-4379). \$1.

These pieces are in line with the selections which this artist has previously recorded and should be welcome to his host of admirers, many of whom claim that he is the rightful successor to Caruso. We would not be surprised if they are correct. Each new record strengthens their contention.

Liszt: Die drei Ziguener. One side, and **Oh! quand je dors.** (Sung in German.) Heinrich Schlusnus (baritone) with the Staatsoper Berlin. 1-12" disc (PD-35088). \$2.

Heinrich Schlusnus as usual turns in two sterling performances on this grand disc. The more records we hear by this artist the more we are impressed with his splendid voice and great artistic achievements. The reproduction is of the best.



OPERA

Mozart: Don Giovanni (complete recording). Soloists, chorus, and orchestra of the Glyndebourne Festival Opera Company conducted by Fritz Busch. 23-12" discs in three albums. Victor Sets M-423, M-424, and M-425. \$46.

Just as we were about to go to press one of the most important releases of recent months reached the studio. It was the complete recording of Mozart's *Don Giovanni* by the Glyndebourne Festival Opera Company under the distinguished direction of Fritz Busch. We have only had the opportunity of sampling a few of the discs taken at random from the three volumes but we do not hesitate to report that the present recording is well up to the high standard of the previous Mozart operas which this fine group of artists has made available in recorded form, namely, *Le Nozze di Figaro* and *Così fan Tutte*.

We wonder how many persons ever stop to think of the great blessings that are bestowed upon the present generation of music lovers by the companies who make available such recordings as those just mentioned. We wonder if we do not take practically everything more or less for granted. Only a very few persons can go to the festivals and hear these operas in the superb manner in which they are presented, but an unlimited number of persons, all over the world, may enjoy and study these magnificent performances by means of the recordings that have been made.

The present albums will not be found on Victor's regular March list as they have been given a special release, probably so that they will be available during the present opera season. However, they will be in the hands of your record dealer when you read this notice. If you cannot afford all of the albums at

once, they may be purchased separately at \$16 for the first, \$14 for the second, and \$16 for the third.

Mozart: Don Giovanni—Il mio tesoro (Act II). One side, and **Donizetti: Elisir d'Amore**—Quanto e bella (Act I). Luigi Fort (tenor) with orchestra. 1-10" disc (C-4193M). \$1.

Many music lovers will first become acquainted with Luigi Fort through this little disc. Mr. Fort has a voice of particularly clear lyric quality with ample power, and sings with ease and finesse. The pieces which he has selected for this disc are well suited to his style of singing. Reproduction—good.

Mozart: Die Entführung aus dem Serail—Welcher Kummer herrscht in meiner Seele (Act II). One side, and **Le Nozze di Figaro**—Deh vieni, non tardar (Act IV). (Sung in German.) Margherita Perras (soprano) with the Berlin State Opera Orchestra under the direction of Bruno Seidler-Winkler. 1-12" disc (V-DB4484). \$2.50.

Margherita Perras sings these lovely Mozart arias in a most acceptable manner. An excellent accompaniment is supplied by the Berlin State Opera Orchestra under the direction of Seidler-Winkler. Reproduction—good.

CHAMBER MUSIC



English Music Society: Volume I—Music of Henry Purcell. The International String Quartet and soloists. 3-10" discs (C-19000D to C-19002D) and 5-12" discs (C-11096D to C-11100D) in album. Columbia Set 315. \$14.50.

International String Quartet
Four-Part Fantasias, Nos. 1 to 9.
Fantasia Upon One Note.

Isolde Menges and William Primrose (violins),
Ambrose Gauntlett (viola de gamba), and John Ticehurst (harpsichord)

The Golden Sonata.

Keith Falkner (baritone), Bernard Richards (violin-cello), and John Ticehurst (harpsichord)

The Aspiration—How Long, Great God?

If Music Must Be the Food of Love.

I Love and I Must.

The Purcell Singers

Two Catches: To Thee and to a Maid.

I Gave Her Cakes and I Gave Her Ale.

A little over two years ago this set appeared in England and was sold only by subscription. Columbia has made arrangements to issue it in America under a general release. The comparatively small number of sets that was made available abroad was immediately disposed of and this set has been more or less a collector's item ever since. We are sure that many music lovers here in America will welcome the opportunity of adding this intensely interesting item to their libraries.

The great English composer, Henry Purcell (1658-1695), has gained tremendously in public esteem within recent years, after having been almost forgotten for over a century. His works are appearing with great regularity upon programs everywhere. It is, therefore, highly important that we become familiar with at least a sample of his compositions in the various forms. The present splendid collection of discs makes this easily possible. The choice of the works contained is admirable, the artists who record them are ideally suited to their work, and especially fine reproduction leaves nothing to be desired on that score. This album is, therefore, recommended without reservation.

Brahms: Trio in A minor, Op. 114. Ralph McLane (clarinet), Sterling Hunkins (violin-cello), and Milton Kaye (piano). 3-12" discs (MU-1064 to MU-1066) in album. Musicraft Set No. 15. \$5.

We seem to remember an old accoustical recording of this work, which was discontinued several years ago—this is the first electrical one. It is very welcome, for it makes available one of the most attractive chamber works of the much loved Brahms. It came into being in the latter years of the composer's life and was inspired by Brahms' friendship for Richard Mühlfeld, a noted clarinetist of his time. It is also stated that Brahms felt that the clarinet blended with the piano much better than did the violin. You will recall that in addition to this Trio, he wrote a quintet for clarinet and strings and two sonatas for clarinet and piano. The artists who record this work do a fine job, and whether you know this composition or not, you owe it to yourself at least to listen to a part of it. The reproduction is good.

Dowland: Pavans, Galiards, Almands for Lute and Strings. Suzanne Bloch (lute) and the New York Simphonietta conducted by Max Goberman. 1-12" disc (TM-1301). \$2.

This is the first successful recording of a lute to come to our attention, and as such we particularly recommend it. Miss Bloch, the daughter of Ernest Bloch, has made the study of ancient instruments her life work and has specialized upon the lute. We are indebted to Timely Records for this unusual and highly interesting disc. The little dances of John Dowland which have been selected are simply fascinating, and the fine balance which Mr. Goberman has maintained between the solo instrument and the orchestra adds inestimably to the charm of this disc.

Handel: Sonata—Andante only (Op. 2, No. 2). One side, and **Sammartini: Sonata No. 5—Grave and Allegro.** Spieeleinung Berlin. 1-10" disc (V-EG3976). \$1.35.

The charm of this little disc lies in the effective music that these artists are able to get from the queer combination of instruments that make up the Spieeleinung Berlin—two flutes, cembalo, and bass. We found it quite fascinating, perhaps you will also. Reproduction—excellent.

PIANO



Clementi: Sonata in G minor, Op. 50, No. 3. Arthur Loesser (piano). 2-12" discs (FRM-13 and FRM-14). \$1.75 each.

On these discs we have our first opportunity of hearing a major work of Clementi in recorded form. Muzio Clementi was born in Rome in 1752 but spent practically all of his life in England, where he died in 1832. He was famous as a virtuoso pianist as well as a composer for his instrument. It is said that he was the first person to write especially for the piano, in contrast to earlier writings, all of which had been for the harpsichord. In addition, Grove's states that he was "the first completely equipped writer of sonatas." It is known that Beethoven thought very well of his works in this form and that he made a very careful study of them. This pair of discs, therefore, contains music of rare historic value, and although it may sound a bit old-fashioned, it will doubtless be of prime importance to a great number of persons who are seriously interested in the subject. Arthur Loesser gives a very fine performance, and the reproduction is all that could be desired.

Prokofieff: The Works of Serge Prokofieff. Serge Prokofieff (piano). 4-12" discs (V-DB5030 to V-DB5033). \$2.50 each. (Four-pocket album available with these records at 50c additional.)

V-DB5030—Visions Fugitives, Op. 22, Nos. 9, 3, 17, 18, 11, 10, 16, 6, 5

V-DB5031—Sonatine Pastorale, Op. 59
Suggestion diabolique, Op. 4
Deuxième conte de la vieille Grand'mère, Op. 31

V-DB5032—Troisième conte de la vieille Grand'mère, Op. 31
Deuxième Gavotte, Op. 25
Etude, Op. 52
Paysage, Op. 59

V-DB5033—Andante, Op. 29
Troisième Gavotte, Op. 32

In France there seems to be a tendency to have an artist record a group of his own compositions. This idea has two features, it gives us the composer's music played in the spirit in which it was written, and it makes available recordings that are bound to have historic value. This historic value will, of course, be directly proportional to the celebrity attained by the composer. In the present case, there is no doubt of the historic value of these discs—Prokofieff has "arrived" sufficiently to insure that. It is interesting to note that Prokofieff has chosen, for the most part, pieces that have not been recorded before. This is very nice, for in adding this group of discs to our collection, we are not adding a number of duplicates. A hurried check reveals that the only piece that has been recorded before is *Suggestion diabolique*. As the reproduction is

splendid, one need not hesitate to order these records, if they seem interesting.

Bach—arr. Busoni: Partita No. 2 in D minor—Chaconne. Ernst Victor Wolff (piano). 2-12" discs (C-69070D and C-69071D) in album. Columbia Set X91. \$3.25.

This is the first recording of Busoni's piano arrangement of Bach's *Chaconne in D minor*, and is, therefore, a very welcome addition to the repertory of recorded music. Dr. Wolff played this selection with great success at his recent recital in Town Hall. The critics were unanimous in their praise of the performance, and we are very sure that our readers will heartily agree with them after they have listened to these discs. Splendid piano reproduction is an important added feature.

Mozart: Sonata in E flat major (K.282). Three sides, and **Sonata in G major (K.283).** Kathleen Long (piano). 3-12" discs (MU-1058 to MU-1060) in album. Musicraft Set No. 13. \$5.

These simple little sonatas, which were written when Mozart was but a lad of seventeen or eighteen, are fascinating because of their utter simplicity. Miss Long certainly has this in mind as she plays them, for the performances are simplicity itself. Both of these pieces are new to the American catalogues, and are, therefore, of particular importance. The piano reproduction is excellent.

Mozart: Variations on a Theme by Gluck (K.455). Three sides, and **Minuet in D major (K.355); Gigue in G major (K.574).** Kathleen Long (piano). 2-12" discs (MU-1051 and MU-1052). \$1.50 each.

The repertory of recorded music is enriched by Miss Long's excellent recording of this fascinating Mozart work—an improvisation upon a theme from one of Gluck's operas. The two little pieces that fill up the fourth side are most attractive and should not be overlooked. Fine reproduction is an added feature of this pair of discs.

Haydn: Theme and Variations in F minor. Ignace Jan Paderewski (piano). 1-12" disc (V-14727). \$2.

This recent recording of a selection that has appeared very often on Paderewski's programs will be cherished by many persons who have followed this great artist's long career before the musical public of the world. He turns in a fine performance in his usual style, and the recorders have caught every tone with marvelous accuracy.

Liszt: Au bord d'une source. One side, and **Brahms: Romance in F major, Op. 118, No. 5.** Eileen Joyce (piano). 1-12" disc (PA-E11340). \$2.

Miss Joyce has selected two very tricky little pieces for this record and makes an excellent job of both of them. We can begin to see why this artist is so popular in her native England. Reproduction—very fine.

ORGAN



Pienné: Prélude. One side, and **Boellman: Suite Gothique, Op. 25**—Minuet. Edouard Commette (organ—Cathédrale St. Jean, Lyon). 1-10" disc (C-341M). 75¢.

Attractive little organ pieces well played and recorded with great fidelity. An excellent value at its trifling price.

Liszt: Liebestraum. Lew White (organ) with violin, harp, and chorus. One side, and **Ketelbey: In a Monastery Garden.** Lew White (organ) with harp, and chorus. 1-12" disc (V-36209). \$1.25.

This isn't, but it could very easily be a recording of an actual performance at Radio City or some other movie palace. It is the sort of thing that will appeal to all those who think they like "good" music without knowing what good music is. Guess we shouldn't try to be smart, for this disc will give a great many persons a lot of real musical pleasure, and anything that will take our minds away from this upset material world of ours is not to be laughed at, but to be commended.

VIOLIN



Pugnani: Sonata No. 1 in E major. Henri Temianka (violin) with piano accompaniment. 1-12" disc (PA-E11341). \$2.

If there is any question in your mind as to the standing of Henri Temianka in the realm of first-rate violinists, this charming recording should put you right. In this lovely Pugnani sonata he displays a technique that rates with the best, and his smooth, rich tone is something of which any artist would be proud. This disc contains the finest example of the work of Gaetano Pugnani (1731-1798) available in recorded form. Pugnani was a famous Italian violinist and composer, and is said to have carried on the traditions of his celebrated predecessors Corelli and Tartini. Splendid reproduction is an added feature of this attractive disc.

Kreisler: Caprice Viennois, Op. 2. One side, and **Tambourin Chinois, Op. 3.** Fritz Kreisler (violin) with piano accompaniment by Franz Rupp. 1-12" disc (V-14690). \$2.

Here is the type of record that was a "best seller" twenty years ago. Present-day collectors don't go in for such sentimental music, but maybe they will make

an exception in this case. This disc is a charming memento of the most beloved of violinists—the incomparable Fritz Kreisler.

Saint-Saëns: Havanaise, Op. 83. Yascha Heifetz (violin) and the London Symphony Orchestra conducted by John Barbirolli. 1-12" disc (V-DB3211). \$2.50.

Not a great piece in the literature for the violin, but an intriguing confection that cannot help delighting most listeners. Plenty of variety and ample opportunity for a master like Heifetz to display his talents to advantage. Superbly recorded.

Nin—arr. Kochanski: **Chants d'Espagne**—Saeta (Priore) and Granadina (Andaluz). Miquel Candela (violin) with piano accompaniment by Joaquin Nin. One side, and **Dinicu**—arr. Heifetz: **Hora Stacatto.** Miquel Candela (violin) with piano accompaniment by Joseph Benvenuti. 1-10" disc (C-4194M). \$1.

Interesting little violin pieces by modern composers, nicely played and well recorded. Excellent value at its modest price.

MISCELLANEOUS



Bach: English Suite No. 6 in D minor. Ernst Victor Wolff (harpsichord). 3-12" discs (MU-1055 to MU-1057) in album. Musicraft Set No. 12. \$5.

This album is of particular importance for two reasons: it contains the first available recording of this grand work of Bach's, and it presents some of the finest harpsichord reproduction we have ever heard on records. Wolff is gaining continually in the minds of American music lovers because of his fine performances, both in concert and over the air. If you are interested in Bach harpsichord records, do not miss this album.

Goethe: Der Erlkönig. One side, and **Andersen: Die Prinzessin auf der Erbse.** Spoken by Alexander Moissi. 1-10" disc (C-4195M). \$1.

The late Alexander Moissi, although he was born in Italy of Italian parents, was one of the leading actors of the German stage, in which country he spent most of his adult life. Before his death in 1935 his celebrity spread throughout Europe and America, due to his extended tours. This little disc will be held in fond regard by those who were privileged to enjoy the work of this great actor, and it will also serve as an example of perfect German diction for those who are interested in that language.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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OUR little ones are studying French, and we have just discovered a set of records that we know they are going to enjoy—have fun with—and from which they can learn a great deal without realizing it. "Learning without knowing you are learning" seems to be the theme of modern education, especially in the primary and elementary grades. The little album to which we refer contains thirteen French folk songs sung by an eminent French baritone, Louis Chartier, with instrumental accompaniment and some appropriate sound effects that will not fail to amuse the children. These songs range from the very simplest of one short stanza for the tiniest tots, to several longer and more mature ones for the older children. Before singing each song, M. Chartier gives a short description of it in French; this gives the children a grand opportunity to hear French spoken as well as sung on these discs. A leaflet giving the French text of the descriptions, with English translations, and the text of the songs in French, is supplied with this album. Additional copies of the leaflet for classroom work may be had at a nominal price.

This album contains three 10-inch Decca records and the price, complete with leaflet, is only \$2.75.

* * *

We certainly let ourselves in for some vehement letters when we mentioned that we did not think that *Recoton* needles gave quite as good reproduction as good steel or chromium needles. We are going to qualify our statement. We do not think that *Recoton* needles give as satisfactory reproduction, when used on acoustic phonographs or electrically amplified ones with heavy magnetic pick-ups, as good steel or chromium needles. We are ready to concede that on instruments having crystal pick-ups,

and those having carefully balanced magnetic pick-ups, whose weight on the record is very slight, the reproduction obtained with *Recoton* needles is at least equal to any needle made. We thoroughly agree, and have so stated, that the *Recoton* needles cause less record wear than any steel needle we have ever used.

Several readers have written, that if a new record is played through once or twice with a chromium needle, and then a *Recoton* needle is used afterwards, the reproduction, even on old acoustic instruments, will be found superior, and that the full ten or more playings may be expected from the *Recoton* needle. We tried this experiment, and we found that many more perfect playings could be obtained with a *Recoton* needle, if the new record was played through once with a chromium, but we could not find that the reproduction was bettered in any way.

We learned from other correspondents that records that are pretty badly worn sound much better when played with a *Recoton*, because of the small amount of surface noise which it brings out. We also learned that *Recoton* needles are the best available for use on acetate records (the type of records made in sound studios and broadcasting stations, that are available for immediate play-back).

From the foregoing, it would seem that *Recoton* needles are pretty good! If you would care to try them, and your local dealer cannot supply you, a package containing 30 needles will be sent postpaid upon receipt of 25¢ in either stamps or coin. Orders should be addressed to the publishers of this bulletin.

ORCHESTRA



Mozart: Symphony No. 25 in G minor (K. 183). "Sinfonietta" conducted by Alfred Wallenstein. 3-12" discs (C-69128D to C-69130D) in album. Columbia Set 323. \$5.

One of the most important releases of this month introduces Alfred Wallenstein, in the rôle of conductor, and presents the first recording of Mozart's *Symphony No. 25 in G minor*. Perhaps very few persons will remember it, but this is not the first time that Mr. Wallenstein's name has appeared on a record; we recall a little Victor disc of his, containing two violoncello solos. It was a good "seller," a decade or so ago. Several years ago, Mr. Wallenstein laid aside his instrument to become musical director of Radio Station WOR, and since that time has devoted himself to conducting. His "Sinfonietta" programs, which are a regular feature of the Mutual Broadcasting System, have gained for him, and for his superb group of players, a nation-wide celebrity. It is stated that he has given more than three hundred first performances of important modern works and little known classics. Before recording this symphony, it appeared on his programs several times. It is interesting to note, that except for these performances, it has only been heard in America twice before, and then at a pair of Boston Symphony concerts during the season 1899-1900.

In presenting this album, Columbia has had prepared a miniature score (there was none available), and it is included with this set, in addition to the usual booklet, describing the work. We think that the inclusion of the miniature score is an excellent idea, and we hope that other manufacturers will follow this practice, especially when the score of the work is not easily obtainable.

We were very much impressed with the beauty and charm that Mr. Wallenstein was able to bring out in this recording of a work that has been so long neglected. We are sure that our readers will feel amply repaid for any effort they may make to hear these records.

Wagner: Parsifal—Prelude and Good Friday Spell. The Philadelphia Orchestra conducted by Leopold Stokowski. 4-12" discs (V-14728 to V-14731) in album. Victor Set M-421. \$8.

The Philadelphia Orchestra's magnificent recording of this awe inspiring music will surely be acclaimed by music lovers everywhere. As we listen to it, it is a great temptation to use superlative after superlative. We will curb that impulse at once, merely stating that we predict that this album will enjoy an immediate sale beyond that of any other release of recent months, and as its celebrity gains with its wider acquaintance, its sales will increase, until it will take its place with the best loved recordings of all times.

We cannot pass this item by without commenting upon the excellence of the booklet which accompanies it. It is well and carefully written, containing interesting and pertinent facts concerning both the composer and the music. The musical notations of the various *motifs*, with the description of each, is most illuminating and of real value. We are sorry that we cannot call the writer of this booklet to the fore to take a bow; however, that is impossible—his name does not appear anywhere.

Gossec: Gavotte No. 43. One side, and **Drdla: Dolce Minuetto, Op. 81.** Orchestra conducted by Albert Locatelli. 1-10" disc (C-338M). 75¢.

Appropriate melodies to accompany Sunday evening tea—nicely played by a small orchestra. Reproduction—excellent.

Nights at the Ballet, No. 1. Symphony Orchestra conducted by Walter Goehr. 1-12" disc (V-C2914). \$1.90.

We were going to pass this one by without a review, but we had a moment to spare and so we put it on the turntable and gave it a spin. Pretty nice recording we thought, and as we listened it seemed to us that others might enjoy these snatches from a number of important ballets. We will list them for those who may be interested, and then we are finished: *Preamble from Carnaval, Valse from Sylphides, Dance of the Little Swans from Swan Lake, Tarantella from Boutique Fantasque, Danse de la Fée Dragée from Casse-Noisette*, and Ravel's *Bolero*.

Dinicu: Hora Staccato. Dinicu and his Orchestra. One side, and **Chanson du Berger** (czardas arranged by Pares). Costa Barleaza and his Gypsy Orchestra. 1-10" disc (C-348M). 75¢.

Here is the *Hora Staccato* in its original form, played by the orchestra for which it was written, with the composer directing. This attractive little Gypsy piece has gained great popularity in America because of Heifetz's arrangement of it for solo violin, and his playing of it as an encore at many of his concerts. Heifetz has made a recording of it for Victor, so that those who are interested may make their choice—some persons may prefer it in its original form, and others may prefer the Heifetz version.

Bliss: Music for Strings. The B.B.C. Symphony Orchestra conducted by Sir Adrian Boult. 3-12" discs (V-DB3257 to V-DB3259). \$2.50 each. (Three-pocket album available with these records at 50¢ additional.)

Arthur Bliss (1891-) was born in London and educated at Rugby and at Pembroke College, Cambridge. He studied for a short time before the war with Stanford, Vaughan Williams and Holst. He served in the English army throughout the conflict. While in France he associated with the ultra-modernists and became something of an *enfant*

terrible. Time has mellowed him, however, and today we find him a much more conservative writer. He has to his credit, among other works, a particularly fine *Quintet for clarinet and strings*, which was recorded by Decca in England a couple of years ago. Numerous copies of this recording have been imported and they have been well received in this country.

The present work reveals a wide brush in the contrapuntal manner of the concertos of another day. It has a warmth that is comforting, and we feel that better acquaintance will show a composition of more than ordinary interest. Sir Adrian has given it a most careful performance, in which he has probably had the assistance of the composer. Especially fine reproduction is an added feature.

Schumann: Carnival, Op. 9 (Ballet Suite). The London Philharmonic Orchestra conducted by Eugene Goossens. 3-12" discs (V-C2916 to V-C2918). \$1.90 each. (Three-pocket album available with these records at 50¢ additional.)

The record labels fail to indicate who is responsible for this orchestration of Schumann's popular work for piano, but as it is the version that is used by the Russian Ballet, we can identify it as Glazounov's—or was it the work of Glazounov and several other of his Russian colleagues, including Rimsky-Korsakov and Liadov? It really matters very little, for whoever did it, did a fine job, and while some persons will feel that many of Schumann's little intimacies are lost in the orchestral version, they should not complain, because there are several excellent recordings of it available in its original form. We rather feel that a goodly portion of the work is much improved by the orchestral color given it in this splendid recording. Eugene Goossens' incisive reading is perfectly attuned to this attractive music. The reproduction is of the best.

De Falla: El Amor Brujo—Ritual Fire Dance. One side, and **Gade: Jalousie (Tango Tzigane).** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12160). \$1.50.

We particularly liked the Gypsy tango, *Jalousie*, and we think that most persons, who like gay music superbly orchestrated, will be enthusiastic about it, also. The Falla number is well known and a prime favorite with the "Pops" audiences. Reproduction—excellent.

Dohnányi: Symphonische Minuten, Op. 36. The Queen's Hall Orchestra conducted by Sir Henry J. Wood. 2-12" discs (D-X190 and D-X191). \$2 each.

Here is a bit of symphonic writing that will be new to most of us. It is lively stuff and is played with plenty of spirit by one of England's leading orchestras. The work is divided into four short movements: *Capriccio*, *Rhapsody*, *Theme with Variations*, and *Rondo*. Dohnányi is immensely

clever in his orchestration throughout this work and we imagine a look at the score would reveal some mighty interesting bits of orchestral writing. If you are looking for something different, you might be pleased with these exciting discs. The reproduction on the whole is satisfactory, although we would not say it rates with the best of present-day recording.

Handel Series. British Light Orchestra conducted by Stephen S. Moore. 3-10" discs (C-331M to C-333M). 75¢ each. (Three-pocket album available with these records at 50¢ additional.)

C-331M—*Scipione (Opera—Act I)—March Joseph (Oratorio)—Grand March Water Musick (Orchestra)—Minuet The Royal Fireworks Music (arr. Orchestra)—Minuets 1 and 2*

C-332M—*Occasional Oratorio—March Samson (Oratorio)—Minuet Hercules (Dramatic Piece)—March*

C-333M—*Judas Maccabeus (Oratorio)—See the Conquering Hero Comes*

Alceste (Dramatic Piece)—Grand March

These three little discs were released in England a couple of years ago, very likely for educational purposes. The small orchestra which is employed, gives only mediocre performances which, to us, seem pretty dull. The reproduction is satisfactory. The discs may be purchased separately, so you may sample one before you buy the set.

Dargomijsky: Roussalka—Ballet Music. The London Philharmonic Orchestra conducted by Antal Dorati. 1-12" disc (C-69126D). \$1.50.

Moderately exciting ballet music from Dargomijsky's best-known opera which dates from 1856—Chaliapin revived it several years ago with great personal success. The reproduction is excellent.

Grieg: Lyric Suite, Op. 54, Nos. 1 and 3 (Shepherd Boy, and Nocturne). Reichs-Symphony Orchestra conducted by Erich Kloss. 1-12" disc (PD-15157). \$2.

The best of modern Polydor reproduction is to be found on this disc. It contains two of the four numbers which make up the orchestral version of Grieg's *Lyric Suite*. The pleasant music is nicely played by an orchestra that is entirely new to us.

Coates: Springtime Suite. Three sides, and **For Your Delight—Serenade.** Light Symphony Orchestra conducted by Eric Coates. 2-12" discs (V-C2926 and V-C2927). \$1.90 each.

Light music of no marked originality played in a pleasing manner under the direction of the composer. Might aid digestion at dinner—otherwise of little value. The reproduction is very good.

CONCERTO



Francaix: Concerto pour Piano et Orchestre. Jean Francaix (piano) with Paris Philharmonic Orchestra conducted by Nadia Boulanger. 2-12" discs (V-DB5034 and V-DB5035). \$2.50 each.

This pair of discs serves to introduce Jean Francaix in the rôle of both pianist and composer. Music lovers in America have been more than anxious to hear the work of this young Frenchman, who has created such a deep impression among European musicians—it is stated that he is already considered the most promising young composer of his native France—and these records give us a wonderful opportunity.

Although the present work was finished but a year ago, it has been heard in concert a number of times in both France and Germany. It is said that it is always greeted with great enthusiasm and has in its short life gained for its composer the highest praises of the important Continental critics. It is modern in conception, without being extreme, and abounds in lovely little melodies. Its weakness is in the thinness of its orchestral part, not that the orchestral score lacks interest, but one cannot help feeling that at present Francaix is primarily a writer for his solo instrument.

Those interested in new music should investigate these records by all means.

Schubert—trans. Liszt: **Fantasia in C major** (Wanderer—Op. 15). Clifford Curzon (piano) and the Queen's Hall Orchestra conducted by Sir Henry J. Wood. 3-12" discs (D-X185 to D-X187). \$2 each. (Three pocket album available with these records at 50¢ additional.)

This work, of no great musical value, is nicely played and well recorded. It is the sort of thing that is pleasant to listen to and requires no mental effort for a full enjoyment of it. If you wish to relax and listen to some inoffensive music, this is just the set for that purpose.

Bach: Concerto No. 2 in C major. Artur and Karl Ulrich Schnabel (pianos) with the London Symphony Orchestra conducted by Adrian Boult. 3-12" discs (V-14409 to V-14411) in album. Victor Set M-357. \$6.50.

Of the three Bach concertos for two pianos and orchestra, this is the only one that was written for the instruments named, the other two being arranged from works for the violin. We cannot feel that any of them are representative of the great master to any marked degree, although the present one is undoubtedly the most meritorious. It would seem that all of these concertos were written for particular occasions in which the important thing was to deliver the composition on time—apparently little thought being given to producing a work of great profundity. They have a certain charm, how-

ever, and as this work does not appear in any of the American catalogues, this fine recording by the Schnabels, father and son, is a very welcome item. Speaking of "Ike and Mike looking alike," see if you can distinguish between the playing of these artists—we couldn't tell one from the other.

The recording throughout is highly satisfactory.

CHORAL



Bach: Matthäus-Passion, No. 56 to No. 78. (Sung in English.) The Boston Symphony Orchestra conducted by Serge Koussevitzky, assisted by the Harvard Glee Club, the Radcliffe Choral Society, and soloists, directed by G. Wallace Woodworth. 8-12" discs (V-14653 to V-14661) in album. Victor Set M-413. \$18.

With the release of this volume, the third, the monumental task of making a complete recording of Bach's *St. Matthew's Passion*, and presenting it to the public in recorded form, is completed. As mentioned in the review of the first volume, which was released in February, the recording was made during an actual performance, and taking that fact into consideration, the results obtained by the Victor recorders mark a high point for recordings of this character. The very considerable number of persons who have purchased the two preceding volumes will be glad to know that they may now complete their sets.

Honegger: Le Roi David—No. 3, Psalms: Loue soit le Seigneur; No. 5, Le Cortège; No. 7, Psalms: Ah, si j'avais des ailes; No. 23, Marche des Hébreux; No. 24, Psalms: Je t'aimerai, Seigneur. Chorus and Orchestra Swiss Romand conducted by E. Ansermet. 1-12" disc (C-68937D). \$1.50.

We cannot recommend this as a good recording, although it contains some very interesting music, music that deserves much better treatment from the hands of the recorders. Honegger's oratorio *Le Roi David* rates with the best modern works in its field, and it is our hope that it may someday be adequately recorded in full.

Lenago II; Ene aberi; Zeuretzat Cixitza; Ene Ama; Txeru; Itxasoan; Ator Ator Mutil; Gabou Gabian. The Basque Children's Choir with piano accompaniment. 2-10" discs (PA-R2367 and PA-R2368). \$1.25 each.

When these discs were released in England a couple of months ago, the following review appeared in *The Gramophone* (London):

"Parlophone has made these records with the generous idea of devoting the profits to the Basque Children's Fund, a project which will commend itself to everybody. The usual standards of criticism are not here to be applied, but one wishes that some clue to the titles and contents of the songs had been

provided. The traditional melodies are for the most part sad, simple, and tuneful: some have a fairly gay and quicker section to lighten them. The recording of the singing—mostly in unison but with occasional almost unpremeditated two-parts—brings over much of the poignancy of the occasion and the rich dark colour of the children's voices."

Buxtehude: Send hid din Engel. Kopenhagener Chor directed by Mogens Wöldike. 1-12" disc (C-DDX10). \$2.

It is not very often that we come across a recording of any of Buxtehude's choral music and so this one was of particular interest to us. As the label is in Danish, however, we cannot identify the selection. We can state that it is sung by a fine choir with the accompaniment of a string quintet and organ. After listening to this disc you will realize that Bach was not the first one to write great choral music of this character. As the reproduction is splendid, we can recommend this record without reservation.

CHAMBER MUSIC



Bach: Sonata No. 5 for flute and figured bass in E minor. Four sides, and **Sonata No. 6 for flute and figured bass in E major.** Rene Le Roy (flute), Albert Leveque (harpsichord) and Lucien Kirsch (violoncello). 4-12" discs (MU-1067 to MU-1070) in album. Musicraft Set 16. \$6.50.

Considering this set of discs from all angles, this is probably the finest album that Musicraft has issued so far. The reproduction reaches a new standard of fidelity, and the surface noise level a new low. The music itself is of prime interest and will be welcomed by all lovers of the immortal Bach—even those persons who think they do not like flute records may very likely find this lovely music more than pleasing. The artists selected for this recording are eminently fitted for their tasks—Rene Le Roy is well known to many of us because of the fine records he has made for other companies. The splendid balance maintained by the players throughout these recordings is indeed something at which to marvel, and it is of prime importance. The quality of the ensemble playing makes these works the enjoyable things they are, or spoils them altogether.

Bach wrote these little works purely for the enjoyment of the players and the audience—they were highly popular in his time, and such recordings should revive real interest in them today.

Mozart: Serenade No. 12 for wind instruments in C minor (K.388). Arthur Fiedler's Sinfonietta. 1-10" disc (V-4382) and 2-12" discs (V-12166 and V-12167) in album. Victor Set M-433. \$4.50.

Recorded music again and again demonstrates its importance in the spreading of music appreciation. The present recording is a prime example. How many persons would ever have the opportunity of

hearing this work, if it were not for these discs! It is true that it was performed by the present artists for New Friends of Music at one of their concerts in New York, but those who were fortunate enough to hear it then, represent but an infinitesimal portion of the persons who would like to hear it. The mere nature of the work makes its frequent performance next to impossible. It requires the services of eight wind instrument players of the first rank; it is scored for two oboes, two bassoons, two clarinets, and two horns. Except in the first class symphony orchestras, such a group of players could not be found in any one community, and when they are found, hours and hours of careful rehearsing are necessary before a performance could be ventured.

Mr. Fiedler and his players are to be highly congratulated upon the perfection of their performance, and Victor is to be commended for making this unusual and lovely music available for our study and enjoyment.

Haydn: Quartet in D major (Lark Quartet—Op. 64, No. 5). Calvet Quartet. 3-10" discs (T-A2243 to T-A2245). \$1 each. (Three-pocket album available with this set at 50¢ additional.)

A good recording of this lovely and popular Haydn quartet has been greatly needed and Telefunken has surely supplied it. The performance by the Calvet Quartet will prove satisfactory even to the most critical, we are very certain, and the recording and fine smooth surface of the discs will commend them to everyone.

Mozart: Sextette in F major (Ein musikalischer Spass—K. 522). The Kolisch Quartet and Domenico Caputo and John Barrows (French horns). 2-12" discs (V-14822 and V-14823) in album. Victor Set M-432. \$4.50.

In announcing this set of discs, Victor neatly describes Mozart's "A Musical Jest" in the following illuminating manner:

"One doesn't expect to find polytonality and atonality in Mozart, but if we choose to take this music very seriously we can find writing in several keys at the same time. This work is known as the 'Dorfmusikanten Sextette,' as the 'Bauernsymphonie' and as 'Eine musikalische Spass,' all of which implies something rough and bucolic and witty. The truth is that while deliberate *gaucheries* are introduced into the music, it is written with extraordinary skill, good taste and wit. It is a musical jest at the expense of bad players and poor composers. What sound like mistakes are actually written in the score and there are some rather aggressive dissonances on occasion, particularly in the performance of the horns in the Minuet. There is also a dreadful *cadenza* which arrives nowhere in particular. The work as a whole is a none too friendly satire on bad music, but is written with such charm and ingenuity that though it introduces and satirizes ineptitude and stupidities

it never itself falls below a high degree of interest. In passing it might be remarked that the musicians in recording it probably had as much fun as had the group of Mozart's friends who were the first to perform this fascinating little work."

Brahms: Sonata No. 2 in F major, Op. 99. Pablo Casals (violin) and Mieczyslaw Horszowski (piano). 4-12" discs (V-14699 to V-14702) in album. Victor Set M-410. \$8.

Considerable importance will be attached to this album, for it contains the first and only recording we know of, of this Brahms work. Victor is to be congratulated for selecting, for this recording, the distinguished violoncellist, Pablo Casals who, by the way, has appeared very infrequently on records during the last few years. Perhaps this is the beginning of a new series of recordings—we certainly hope so.

This sonata is the product of Brahms's maturity, and is representative of the best of his chamber works. It will be welcomed by all those who have learned to understand and appreciate the rugged quality of his compositions—that same quality which made it so difficult for his contemporaries to value properly the work of this truly great composer. In fact, it has only been within recent years that the proper standing of Brahms as a composer has been generally appreciated, and this largely through the repeated playing of his symphonies. Such recordings as the present one cannot help bringing about a better understanding of his chamber music.

Mozart: Serenade—Eine kleine Nachtmusik (K. 525). Pro Arte Quartet and Claude Hobday (double bass). 2-12" discs (V-14805 and V-14806) in album. Victor Set M-428. \$4.50.

There are numerous recordings of this work by string orchestras, and quite an old one by the Leners in its string quartet form, but this is the only one that we know of in its original form, for string quintet, with the bass doubling the violoncello part. The present artists give an excellent performance that will hold considerable interest for those who like to delve into musical history. Most persons will very likely prefer the orchestral version—a very fine one is available by the Minneapolis Symphony under Eugene Ormandy.

Schumann: Quartet in A major, Op. 41, No. 3. The Lener String Quartet. 4-12" discs (C-69117D to C-69120D) in album. Columbia Set 319. \$6.

We realize that this work is not in the purest quartet form, and that it was written by a pianist who could not play a single string instrument, yet we have always reveled in its lovely melodies. In these days of great stress, we know of nothing more restful than a half-hour with this charming music. We recall a previous recording by the Prague String Quartet, which was perhaps a trifle more vital, but we prefer the more smoothly flowing style of the Leners. The reproduction is of the best.

VOCAL



Schubert: Der Erlkönig, Op. 1. One side, and **Gretchen am Spinnrade, Op. 2.** Marta Fuchs (soprano) with piano accompaniment by Michael Raucheisen. 1-12" disc (V-DB3361). \$2.50.

The importance of this disc is that it introduces Marta Fuchs of Bayreuth fame, who is now the principal dramatic soprano of the Dresden Opera. Through this record, music lovers in America have the opportunity of listening to one of the great voices of our time. We do not know why Miss Fuchs selected *Der Erlkönig*, perhaps Hitler and his friends like this man's song sung by a woman—he's a queer fellow they say. However, the *Gretchen am Spinnrade* side is superb.

J. B. Faure: Les Rameaux. One side, and **Franck: La Procession.** Enrico Caruso (tenor) with symphony orchestra accompaniment. 1-12" disc (V-14744). \$2.

We cannot get very excited about these rejuvenated versions of the older Caruso recordings. We admit that the addition of a good orchestral accompaniment adds to their attractiveness in the minds of most persons, but the sentimental value of the originals means very much more to us. Technically Victor has done a marvelous job, and should be warmly congratulated on that score.

Mozart: Krönungsmesse—Agnus Dei (K. 317). One side, and **Schumann: Zur Trauerfeier.** Hedwig Jungkurth (soprano) with orchestra conducted by Bruno Seidler-Winkler. 1-10" disc (V-EG6058). \$1.35.

We know of no other available recording of either of these selections. As a matter of fact, we know of no other recording of any part of Mozart's *Krönungsmesse* ("Coronation Mass"). Miss Jungkurth gives very sympathetic performances of both of these pieces—ones that will amply satisfy the most critical. The recording is excellent.

R. Strauss: Zueignung, Op. 10, No. 1. One side, and **Allerseelen, Op. 10, No. 8.** Herbert Janssen (baritone) with piano accompaniment by Gerald Moore. 1-10" disc (V-DA1591). \$1.85.

Those who are interested in fine *lieder* singing are urged to investigate this little disc. Herbert Janssen gives an example of the art that places him in the front rank of the singers of today. The recording is excellent.

Kreutzer: Das ist der Tag des Herrn (Schäfers Sonntagsglied). One side, and **Abt: Frühhorgens, wenn die Hähne kräh'n (Waldandacht).** Gerhard Hüsch (baritone) with chorus and orchestra directed by Hanns Udo Müller. 1-10" disc (V-EG3952). \$1.35.

This little disc particularly attracted our attention for on it we have the great *lieder* singer Gerhard Hüsch with a fine chorus and orchestral accom-

paniment. Our German friends will like this one immensely, and all music lovers will appreciate the fine harmony that these singers give us on this record. Excellent reproduction is an added feature.

Santa Lucia. One side, and **Cardillo: Catari! Catari!** (Core' Ngrato). Tino Rossi (tenor) with orchestra conducted by Marcel Cariven. 1-10" disc (C-4200M). \$1.

As we listen to these Italian folk songs, we seem to get a whiff of garlic. They are certainly the real thing, with their accompaniment of mandolins and guitars. Well sung and nicely recorded.

PIANO



Busoni—after J. S. Bach: **Fantasia** ("In Memory of My Father"). Egon Petri (piano). 1-12" disc (C-69127D). \$1.50.

In this piece, which Busoni dedicated to the memory of his father, we have a work that deserves the highest praise, and one that will hold the respect of all intelligent musicians. There would be no question of this, especially if they were given the opportunity of hearing it as Petri plays it upon this disc. It is in no sense a transcription or an arrangement of a Bach work, although the lovely chorale, *In dulci jubilo*, will be found in the very heart of it. It may be best described as a free fantasia in the manner of a Bach chorale-prelude.

The repertory of recorded music is greatly enriched by the addition of this superb recording. If you can only afford one record this month, this disc should be given consideration.

Beethoven: Sonata No. 32 in C minor, Op. 111. Seven sides, and **Variations on "Nel cor piu non mi sento."** Elly Ney (piano). 4-12" discs (V-DB4476 to V-DB4479). \$2.50 each. (Four-pocket album available with these records at 50¢ additional.)

This is definitely the finest recorded performance that Elly Ney has given us. If you wish an example of the work of this great artist, this is the item to select. We do not know whether this recording was made in England or upon the Continent, but wherever it was made the recorders deserve a special word of praise. It rates with the finest piano reproduction we have ever heard on records. We are not so sure but that it is the very best. If you wish to convince your friends how near a good phonograph can come to the actual piano itself, play these discs for them.

Rachmaninoff: Prelude in C sharp minor, Op. 3, No. 2. One side, and **Schubert: Sonata No. 11 in G major, Op. 78**—Minuet and Trio. Arthur Rubinstein (piano). 1-12" disc (V-14276). \$2.

If you are just starting a collection of records, and wish to include in it a recording of Rachmaninoff's popular Prelude, you will find this an excellent version. The famous Minuet from Schubert's *Sonata*

in G major makes a very acceptable second side. Most persons, who have been collecting records for any time, have these selections in their libraries. Rubinstein is splendid as usual, and the piano reproduction is of the best.

Schubert: Ländler, Op. 171. Alfred Cortot (piano). 1-12" disc (V-14743). \$2.

This work consists of twelve tiny waltzes none of which are of any particular musical interest—pleasant enough to listen to, if one does not expect too much. Cortot plays them in an easy graceful manner which is most appropriate. The piano reproduction on this disc is of the best.

Schumann: Novelette No. 2 in D major. One side, and **Moszkowski: Caprice Espagnol.** Eileen Joyce (piano). 1-12" disc (PA-E11329). \$2.

Miss Joyce has gained considerable fame in this country through her recordings, and perhaps there will be those who will enthuse over this disc. We must admit that we will not be among that group. It seems to us that Miss Joyce had an off day when she made these recordings.

OPERA



Puccini: La Boheme—Che gelida manina (Act I). One side and **Gounod: Faust**—Salut! demeure (Act III). (Sung in Italian.) Beniamino Gigli (tenor) with orchestra conducted by Eugene Goossens. 1-12" disc (V-8769). \$2.

Mr. Gigli's partisans will think that this is the best of the many recordings of these popular arias, others may think otherwise. Your dealer will have several other versions which you may compare with the present ones. If you do not wish to go to this trouble, you may order this Gigli disc with the assurance that it will prove highly satisfactory.

Gounod: Romeo et Juliette—Je veux vivre dans ce reve (Juliet's Waltz Song—Act I). One side, and **Bizet: Carmen**—Je dis que rien ne m'épouvante (Micaela's Air—Act III). Eide Norena (soprano) with orchestra conducted by Piero Coppola. 1-12" disc (V-14742). \$2.

Eide Norena, of the Metropolitan and the Paris Opera, gives superb performances of these popular arias. Especially fine recording is an added feature.

Puccini: Tosca—Qual occhio al mondo (Act I). (Sung in German.) Margherita Perras (soprano) and Helge Roswaenge (tenor) and the Orchesters der Staatsoper, Berlin, directed by Bruno Seidler-Winkler. One side, and **Tosca**—Vissi d'arte (Act II). (Sung in German.) Margherita Perras (soprano) and the Orchesters der Staatsoper, Berlin, directed by Bruno Seidler-Winkler. 1-12" disc (V-DB4475). \$2.50.

Perhaps there are some persons who do not have these oft-recorded selections from *Tosca* in their collections—to them we suggest that they consider the

present recording when they are making their choice. The singing of this German disc is glorious, and the reproduction is of the best.

VIOLIN



Dinicu—arr. Heifetz: *Hora Staccato*. One side, and **Korngold**: *Holzappel und Schlehwein*. Jascha Heifetz (violin) with piano accompaniment by Arpad Sandor. 1-10" disc (V-1864). \$1.50.

The Gypsy violinist Dinicu wrote *Hora Staccato* for his Gypsy orchestra, and played it with great success. Heifetz heard it, liked it, and arranged it for violin solo with piano accompaniment. He has played it as an encore at many of his concerts, and it has gained an immediate and widespread popularity. We don't remember when there has been such a demand for a little violin piece. Victor issued the present disc as a special release several weeks ago, and since that time thousands of copies have been sold. It is beautifully played and excellently recorded. Perhaps you will like it.

Mozart: *Rondo in C major* (K. 373). Jean Pougnet (violin) with symphony orchestra conducted by G. Walter. 1-12" disc (C-69125D). \$1.50.

A fairly attractive bit of Mozart, nicely played and well recorded. We don't recall having heard it on a record before.

Schubert—arr. Heifetz: *Impromptu, Op. 90, No. 3*. Jascha Heifetz (violin) with piano accompaniment by Arpad Sandor. One side, and **Wieniawski**: *Polonaise Brillante in D major, Op. 4*. Jascha Heifetz (violin) with piano accompaniment by Emanuel Bay. 1-12" disc (V-DB3215). \$2.50.

Sparkling violin selections played with the superb spirit which is Heifetz's. Marvelous reproduction. Lovers of fine violin records should not miss this one.

Pugnani—arr. Kreisler: *Praeludium and Allegro*. Yehudi Menuhin (violin) with piano accompaniment by Marcel Gazelle. 1-10" disc (V-1863). \$1.50.

Victor still lists this work as a composition of Pugnani arranged by Kreisler. Perhaps Mr. Kreisler prefers it that way. For many years, the great violinist published many of his original compositions as arrangements of works of composers of an earlier age. This hoax was blown up several years ago, and the present work is now generally catalogued under Kreisler, with a note that it is "in the style of Pugnani." In order to avoid confusion, we will index this disc according to the Victor label.

The foregoing really does not have anything to do with the grand recording that Menuhin has made of this lovely music. Original, arrangement, or what-not, this is the kind of piece that most persons will

ORGAN



Bach: *Organ Music—Volume III; Prelude and Fugue in C minor; Prelude and Fugue in C major; Fugue in A minor; Prelude and Fugue in E minor*. Albert Schweitzer (organ). Recorded at Ste. Aurelie, Strasbourg. 7-12" discs (C-11101D to C-11107D) in album. Columbia Set No. 320. \$14.

It is hardly necessary to do more than announce the third volume of Bach organ music played by Dr. Schweitzer; and when we mention that the same organ is used as was selected for the recordings of the second volume, we have said enough to attract the attention of everyone who is interested in these outstanding discs. To our way of thinking, these are the finest records that Dr. Schweitzer has produced so far, and we predict that they will be enthusiastically received by music lovers everywhere. An excellent booklet by Alec Robertson, explaining the works contained in this volume, with numerous musical notations, is supplied gratis with the album.

BAND



Wagner—arr. Retford: *Parsifal—March of the Knights* (Act III). Band of the H. M. Grenadier Guards conducted by Captain G. Miller. 1-12" disc (C-7349M). \$1.25.

A band record of unusual excellence! This popular *Parsifal* music has been nicely arranged for one of England's foremost military bands. Especially fine reproduction prevails.

Partridge: *Coronation Bells—March*. One side, and **Ketelbey**: *Royal Cavalcade—Coronation March*. The Band of H. M. Coldstream Guards conducted by Lieutenant J. C. Windram. 1-10" disc (V-B8556). \$1.35.

Colonial Medley: Canada—The Maple Leaf Forever, O Canada; Australia—Advance, Australia; New Zealand—God Defend New Zealand; South Africa—Sarie Marais. The Band of H. M. Coldstream Guards conducted by Lieutenant J. C. Windram. 1-10" disc (V-B8557). \$1.35.

A couple of months ago we listed several records by English military bands and the response was so great that we are calling these two new discs, by the famous Coldstream Guards Band, to our readers' attention. If you like military band music, you will find these records mighty attractive. Reproduction—excellent.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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MAY 1938

By mail to any address
25c. per year

AN album with a red back arrived today. It contains a recording of Marc Blitzstein's *The Cradle Will Rock*. It is published by Musicraft Records, Inc. (New York). It contains seven records. Price, \$10.50. With it came an announcement by the publishers. Among others, it sets forth the following statements:

"For the first time in the history of music an American opera has been a success financially as well as artistically. Volumes have, and can still be written about this work. All we can do is list some of the most important facts. Thirty theaters scattered in cities all over the country have the play in rehearsal. Five months on Broadway—heard and enjoyed by tens of thousands. This is the opera for the people in their own language—a new art form with actors who sing instead of singers who can't act. This is one opera that is perfectly adapted to records. Nothing is lost in the way of scenery or costumes. None were used in the Broadway production. Blitzstein kept up a running commentary with voice and piano, just as he does on these records.

"Nothing in musical literature offers comparison. Wagner, who also wrote his own libretto, comes closest with his *leitmotifs*, or musical character sketches; Gilbert and Sullivan similarly could merge words and music in the English way. Blitzstein, writing music to his own words, combines them in the American way. Here is an American opera that will never die."

The last paragraph sounds sort of silly, doesn't it? Wagner, Gilbert and Sullivan, and Blitzstein. If you wish to smile, do it before you hear these records, because after you hear them, you'll have to have a pretty big sense of humor to keep from grinding your teeth. "An American opera that will never die"—if

The Cradle Will Rock is an American opera, then Union Square is the cradle of American liberty—yes, we know some folks think it is, but we hardly call them Americans.

The theme of this great American opera exemplifies the labor unions being cheated, double-crossed, framed, bullied and scourged by the big, bad capitalists—we presume with high silk hats, red neckties, large gold watch chains and big, black, dollar cigars—our error, we forgot, there are no costumes in this great American opera.

We were pretty much upset about this whole thing until we happened to come across the following paragraph in Nicolas Slonimsky's *Music Since 1900*: "16 June 1937. The world première of Marc Blitzstein's leftist opera-revue, *The Cradle Will Rock*, is given in New York in a makeshift performance with the composer playing the piano and the singers placed in the audience to circumvent the regulations of their union prohibiting stage appearance in an unlicensed show."

After reading this, we stopped grinding our teeth and a smile came to our face. It probably was a sickly one, but still it was a smile, and with that we gently dropped the red album containing the seven records of the "American opera that will never die" into the nearest convenient rubbish can on our way to lunch.

* * *

SPECIAL ANNOUNCEMENT! The new edition of the Victor General Record Catalogue is now available. We have been familiar with the various previous editions for the last twenty-five years, and a hurried examination indicates that this is the most comprehensive one ever issued. It seems to be much more fully indexed than any of its predecessors and to contain many more pages. There

are 468 pages. Price 25c (postpaid throughout the world).

* * *

Mr. George F. Beckwith, 103 Herkimer Street, Brooklyn, N. Y., is interested in forming a phonograph society in New York City. Any of our readers who are interested may get in touch with Mr. Beckwith at the above address.

ORCHESTRA



Williams: Symphony in F Minor. The B.B.C. Symphony Orchestra conducted by Vaughan Williams. 4-12" discs (V-12182 to V-12185) in album. Victor Set M-440. \$6.50.

Much has been written about this work since it was first played some three years ago. When these records reached the studio, we turned to several English reviews of them, and have selected the one appearing in *Rimington's Review* (London), from which we shall quote somewhat fully. Vaughan Williams is beyond question England's greatest living composer, and it seems highly fitting that we should listen to the words of one of her most capable record critics, W. Rimington, in considering a recording of one of his major works.

"Vaughan Williams' F Minor Symphony was first performed at a B.B.C. Symphony Concert on April 10th, 1935, at the Queen's Hall by Adrian Boult. The work was then a surprise, and it has remained a source of perplexity to many admirers of the composer: it also added many to their number. This symphony is different in style and character from Vaughan Williams' previous works in all forms; it has virtually none of his traits or mannerisms. His contemporaries are naturally too near the subject to see his work up to this point in true perspective, but it seems unlikely that even remote posterity will find in the early songs or the previous symphonies the germ cells which could have been expected to develop and eventually bear this fruit. The violent change of style is particularly surprising in view of the consistency of Vaughan Williams' previous artistic development . . .

"This symphony is violent, vehement, and angry and terse in the manner of a contained and passive man whose rage suddenly breaks through his reserve. I should not be surprised to hear that Vaughan Williams, like other self-controlled men who have calmed down after an unprecedented outburst, is surprised in retrospect at his own violence. He must also be proud of it, for it is the finest work he has written. The symphony is believed by some to be a protest against the chaos and stupidity of the modern world. I should not be surprised eventually to learn that the neglect which Holst's music has suffered since his death has in some way impelled his friend thus to

protest; there is many a Holstian touch in the scoring. Whatever the background or programme, if any, the quality is incontestable, and to the open mind the music is not difficult or unapproachable."

The H.M.V. recorders apparently appreciated the importance of the work they were doing, for they have turned out as fine reproduction as we have ever heard.

Brahms: Akademische Festouvertüre, Op. 80 (Academic Festival Overture). Vienna Philharmonic Orchestra conducted by Bruno Walter. 1-12" disc (V-12190). \$1.50.

Of the many recorded versions of this work available, this is definitely the one to choose. It tops them all in every way. Bruno Walter is one of the outstanding conductors of our time—we often wonder if he is fully appreciated on this side of the Atlantic. Perhaps the present record, which should have a very wide appeal because of the popularity of the music it contains, may serve to bring to the attention of a vast number of music lovers a small sample of the masterful conducting of Mr. Walter—we hope so. You will recall that Brahms composed this overture to commemorate the occasion of the bestowal of an honorary doctor's degree upon him by the University of Breslau. It is thrilling music, based on the jolly students' songs and coming to a most impressive close on *Gaudeamus igitur*. Superb recording is an added feature of this disc.

Berners: The Triumph of Neptune—Ballet Suite. The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-69142D and C-69143D) in album. Columbia Set X92. \$3.25.

If you found Walton's *Façade* entertaining, you will very likely get a kick out of this work, for there is a great similarity between them. The ballet, itself, was first produced in London by the Diaghilev group in 1926, and the present orchestral suite, which was taken from it, was introduced to America by Sir Thomas at a concert by the New York Philharmonic early in 1936. Like most English humor, you will think that it is very amusing indeed, or you will think that it is pretty dull stuff. Each one must decide this for himself. The records are readily available—sample them, if you think they might be interesting.

Handel: Double Choir Concerto No. 28. Three sides, and **The Royal Fireworks Music**—Bourrée, Menuet II, Allegro (La Réjouissance). The Berlin Philharmonic Orchestra conducted by Hans von Benda. 2-12" discs (T-E2352 and T-E2353). \$1.50 each.

On this pair of discs will be found as attractive Handel music as one could wish for—written as it doubtless was for the enjoyment of its listeners, it certainly achieves its aim as recorded by the Berlin Philharmonic. All the pomp and splendor of this

grand music is brought out with telling effect under the baton of Herr von Benda. Excellent reproduction is an added feature.

Rubinstein—orch. Herbert: **Kammenoi-Ostrow, Op. 10, No. 22.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12191). \$1.50.

The Boston "Pops" romp to town with this one. It is just their meat, and do they make the most of it! It is grand just the way it is—we would not have it changed one iota. Most everyone should get a kick out of this disc. Reproduction—perfect.

Moussorgsky—arr. Liadow: **Gopak.** One side, and **Borodin: Prince Igor**—Dance of the Young Maidens (Act II). The London Philharmonic Orchestra conducted by Walter Goehr. 1-12" disc (C-69154D). \$1.50.

Spirited performances of these well-known Russian pieces—well recorded.

CONCERTO



Walton: Concerto for viola and orchestra. Frederick Riddle (viola) with The London Symphony Orchestra conducted by William Walton. 3-12" discs (D-X199 to D-X201) in album. \$6.

This is certainly one of the most important releases of the month. William Walton's Viola Concerto, which was dedicated to Lionel Tertis, and first played in 1929 by Paul Hindemith at the Promenade Concerts under Sir Henry Wood, is one of the major works of our generation that has much more than an even chance of living on indefinitely. This opinion is shared by many musical critics upon whose judgment we rely implicitly. The very conservative Professor Donald Tovey said in writing of this work: "This seems to me one of the most important modern concertos for any instrument . . . I can see no limits for the tone-poet who created it."

This work should be considered as a whole, for it was surely conceived as an entirety. Its three contrasting movements are but the development of a single mood. This mood is that of the solo instrument itself. If ever a concerto was written with the spirit of the solo instrument as its guiding star, this is that work. Its plaintive lyric melodies, its tender touches of melancholy, and its occasional turn toward gaiety are certainly the true spirit of the viola.

There is little or no opportunity for the soloist to shine in the spotlight in this concerto. It is symphonic in character, with the viola part stressed rather than placed out in front. Frederick Riddle, the highly capable player in this recording, is most modest in this regard, and is to be congratulated upon his restraint, which makes for the glorious, perfectly balanced performance we find upon these discs. The reproduction is satisfactory.

Tschaikowsky: Concerto No. 1 in B flat minor, Op. 23. Egon Petri (piano) with the London Philharmonic Orchestra conducted by Walter Goehr. 4-12" discs (C-69134D to C-69137D) in album. Columbia Set 318. \$6.

In considering this set, it is purely a question of whether you will prefer the Rubinstein recording (Victor Set M-180) or the present one by Petri. We have carefully played both sets several times and we admit that we have come to no conclusion. As this is one of the most popular works in the whole repertory of recorded music, however, it is very likely that your dealer will have both versions in stock for your selection. If it is not possible for you to make a comparison, you won't go wrong by picking either of these sets—they are both extremely well recorded, and both Petri and Rubinstein stand in the front rank of present-day pianists.

Dvorák: Concerto in B Minor, Op. 104. Pablo Casals (violinello) with the Czech Philharmonic Orchestra conducted by Georg Szell. 5-12" discs (V-DB3288 to V-D3292) in album. \$12.50.

There are very few good violinello concertos, certainly not more than a half dozen, and this one rates in that small group. It has been recorded before, but it is not necessary to consider the earlier version now that we have this superb one by the incomparable Casals. From the first note that he plays, we realize that he has the situation well in hand, and that we are to have a fine, spirited performance with the nicest regard for color and phrasing. The orchestra composed of Dvorák's fellow countrymen, under the distinguished direction of Georg Szell, rounds out a performance that fully deserves the highest praise. Reproduction—excellent.

CHORAL



C.P.E. Bach: Magnificat. University of Pennsylvania Choral Society and the Philadelphia Orchestra directed by Harl McDonald with Elsie MacFarlane (contralto). 2-12" discs (V-14869 and V-14870) in album. Victor Set M-444. \$4.50.

From the very interesting booklet that accompanies this set of records, we learn that this work was written in 1749, whilst C. P. E. Bach was official composer at the court of Frederick the Great of Prussia. We further learn from the same source that:

"There are two versions of the work in existence; one is in the Berlin State Library, and the other, materially different in orchestration, is the source of the present performance of the work. This latter copy appears to have been lost early in the nineteenth century, and was discovered at Florence, Italy, in 1930 by Mr. Henry Drinker of Philadelphia, a notable student of and an enthusiast for the music of Bach. Mr. Drinker was generous enough to permit the University of Pennsylvania, of which he is a trustee, to copy the chorus and solo parts of the

work, and the present recordings were done with Dr. Harl McDonald conducting from the original Bach manuscript.

"The MAGNIFICAT was heard for the first time in America in 1936. Dr. McDonald thinks it is likely there have been very few public performances since it was written."

We found this work intensely interesting, and as recorded on these discs, it becomes a collector's item of rare importance. Splendid reproduction throughout is an important added feature.

Couperin—arr. Hoérée: **3° Leçon de ténèbres pour le Mercredi—1714**. Soloists, chorus, and orchestra under the direction of Jane Evard. 2-12" discs (V-DB5010 and V-DB5011). \$2.50 each.

Continually the phonograph is bringing to us music that we would very likely know nothing about if it were not for just such records as we are now considering. They contain a religious service with the text from the Lamentations of Jeremiah on the destruction of Jerusalem, which is, of course, found in the Old Testament. The text is in Latin and is sung by solo voices and chorus with orchestral accompaniment. The service is known as the "Service of the Shadows" for the reason that it takes place in the late afternoon, just as the shadows begin to fall. Arthur Hoérée, who made the present arrangement, from the composer's score and directions, has developed some of the most inspiring music it has been our pleasure to listen to in a long, long while. We do not recall having heard anything just like it; it brings about a mood that takes us entirely away from this present materialistic world of ours to the days when simple faith and devotion were the solace for the ills that then existed.

The capable artists who have made this recording, and the splendid reproduction, make this an item that should not be missed by anyone who finds charm in the music of a day long since passed.

VIOLIN



Debussy: Prélude No. 12 (Minstrels—Book 1, No. 12). One side, and **Spalding: Wind in the Pines**—Prelude. Albert Spalding (violin) with piano accompaniment by André Benoist. 1-10" disc (V-1881). \$1.50.

A pleasing little record containing the violin transcription of Debussy's humorous *Minstrels* and Mr. Spalding's own *Wind in the Pines*. The impeccable playing is the prime feature of this disc—violinists will find much at which to marvel in this superb fiddling. Reproduction—excellent.

CHAMBER MUSIC



Mozart: Divertimento No. 15 in B flat major (K.287). Joseph Szigeti (violin) with chamber orchestra conducted by Max Goberman. 4-12" discs (C-69144D to C-69147D) in album. Columbia Set 322. \$6.

Mozart: Divertimento No. 15 in B flat major (K.287). Arthur Fiedler's Sinfonietta. 4-10" discs (V-4383 to V-4386S) and 1-12" disc (V-12168) in album. Victor Set M-434. \$5.00.

This attractive little work dates from 1777, and is scored for two violins, violoncello, and two horns. It is in six short movements. The first violin part is of such prominence that it might very well be considered a small concerto for this instrument; in fact, that is just what Szigeti does in his version. In the Victor recording, it is treated as a suite for string orchestra—the form in which Mozart conceived it. The first violin part is played by Richard Burgin, the concertmaster of the Boston Symphony, and the charm of this version is in no small measure due to his superb playing.

This music was written to be enjoyed, and it is a very easy matter to enjoy it with either of these sets of discs and an adequate phonograph. Szigeti, standing out in front with his spirited fiddling, makes his version seem considerably more thrilling. We rather feel that most persons will choose the Columbia set for this reason.

Schubert: Trio No. 1 in B flat major, Op. 99. Alphonse Onnou (violin), Robert Maas (violoncello), Karl Ulrich Schnabel (piano). 4-12" discs (V-14807 to V-14810) in album. Victor Set M-429. \$8.

This recording will take the place of the very early one by Thibaud, Casals and Cortot, which has been in the Victor catalogue a great many years. When the present set arrived, we got out the old one and played it through. We were surprised that it sounded so well. We just drop this hint—perhaps many persons who have the earlier version will not feel that the present set is sufficiently better to warrant the change. However, if this work is not in your library, by all means choose the present album. In addition to the better reproduction, we were greatly impressed with the spirit of the younger artists in the present version—just the spirit this music needs.

Corelli: Sonata in E minor. Ossy Renardy (violin) and Leo Taubman (piano). 1-12" disc (C-69152D). \$1.50.

On this record, Columbia introduces the young Viennese violinist, Ossy Renardy, whose recent concert tour in America was so successful. The New York Times said of this young artist (he is only eighteen): "In point of view of clarity, facility and brilliance of technique, this boy revealed gifts that

have rarely been equalled here in recent years." In view of the fact that this Corelli sonata has not been recorded before, one may add this example of the fine fiddling of Renardy without duplicating a selection which may now be in his or her library. Reproduction—excellent.

Schumann: Quartet for piano and strings in E flat major, Op. 47. The Kolisch Quartet. 3-12" discs (V-14816 to V-14818) in album. Victor Set M-431. \$6.50.

The present work is considered next in importance to the *Quintet in E flat major, Op. 44*, which is unquestionably Schumann's foremost composition in the realm of chamber music. There is an excellent recording of the *Quintet* by Arthur Schnabel and the Pro Arte Quartet (Victor Set M-267).

In considering the *Quartet*, we have a choice between the present recording, and the Polydor set with the distinguished Elly Ney at the piano. We rather prefer the Polydor recording. This is only our personal preference—better hear both before you make your choice.

Mozart: Quartet for piano and strings in E flat (K.493). Hortense Monath (piano) and Pasquier Trio. 3-12" discs (V-12176 to V-12178) in album. Victor Set M-438. \$5.

We do not recall ever having heard another recording of this Mozart *Quartet*; in fact, we do not remember having heard it in the concert hall either. It is seldom played, and after listening to these records, we wonder why. It has plenty of spirit and lovely melodies, and, performed by the present artists, it makes a most attractive item, one that might be added to any library with profit. Reproduction—excellent.

Schubert: Trio for strings in B flat major (1817). The Pasquier Trio. 2-12" discs (V-12169 and V-12170) in album. Victor Set M-435. \$3.50.

As we listen to these discs we cannot help feeling that the Pasquier Trio are enjoying playing this lovely little work just as much as we are enjoying the hearing of it. It is quite gay in spots, and one's spirit is elevated as it runs along in its happy way—such music is good for these depressing times. We can report that both the playing and the reproduction are of the best.

Mozart: Quartet for flute and strings in A major (K.298). Pasquier Trio and René Le Roy (flute). 1-12" disc (V-12165). \$1.50.

On this record will be found as attractive music in Mozart's lighter vein as one will come across. The work dates from the composer's visit to Paris in 1778 and is based upon popular melodies of the day. The artists who have recorded it have done a fine

job. We enjoyed it immensely and we believe that many of our readers will also. The reproduction is of the best.

Schubert: Sonata in A minor for violoncello and piano. Pierre Fournier (violoncello) and Jean Hubeau (piano). 2-12" discs (V-L1037 and V-L1038). \$1.90 each.

This soulful sonata, so exquisitely played by the capable artists whose performance is found on these discs, makes an item that might be added to any collection of records with profit. Fournier's smooth singing tone is something at which to marvel, and the balance which Jean Hubeau maintains at the piano makes this recording a truly delightful musical experience in every way. The reproduction is of the best.

OPERA



Wagner: Siegfried—Excerpts. Frederick Jagel (tenor) and Agnes Davis (soprano) with the Philadelphia Orchestra conducted by Leopold Stokowski. 3-12" discs (V-14845 to V-14847S) in album. Victor Set M-441. \$5.50.

Introduction and Forging of the Sword (Act I); Siegfried in the Forest (Act II); Siegfried Mounts the Burning Heights—Brünnhilde's Awakening (Act III).

With this release, Stokowski's series of musical syntheses of the Ring Operas is complete. Many of us have been awaiting this set a long time and rejoice that it is now available. It is all that we expected—Frederick Jagel in the rôle of Siegfried and Agnes Davis as Brünnhilde are well qualified for the parts, and give highly satisfactory performances that have real dramatic value. In this recording, instead of the music stopping at the end of the record, it is gradually faded out and the next side begins like a whisper and is gradually brought up to full volume. This was an experiment that Victor tried a couple of years ago and abandoned. To us, it is very annoying—if it were not for this feature, we could recommend these discs without reservation.

Gomes: Il Guarany—Gentile di cuore (Act I); Ballata—C'era una volta un principe (Act II). Bidú Sayão (soprano) with orchestra conducted by G. Giannetti. 1-12" disc (V-11561). \$1.50.

This disc will serve to introduce Bidú Sayão, the brilliant young South American coloratura. Victor states, that she "is one of the most exciting singers of the present day, and already has a large and clamorous public." We do not know about that, but we do know that she has a crystal clear voice, of excellent quality, plenty of volume, and that she is always squarely on the key. We further know, that instead of selecting pieces that dozens of other coloraturas have recorded before, she has chosen

two very attractive selections from Gomes' most popular opera—arias that will be new and, we believe, quite interesting to her phonographic audience. The reproduction will be found to be highly satisfying.

Verdi: La Forza del Destino—Solenne in quest' ora (Act III). One side, and **Puccini: La Boheme**—O Mimi, tu più non torni (Act IV). (Sung in German.) Helge Roswaenge (tenor) and Gerhard Hüsch (baritone) with Berlin State Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-DB4499). \$2.50.

Verdi: Aida—Vieni, sul crin, and Eben qual nuovo fremito (Act II). (Sung in German.) Margherita Perras (soprano) and Margarete Klose (contralto) with Berlin State Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-DB4500). \$2.50.

To most of us, it seems mighty strange to hear Italian opera sung in German as it is on these discs. However, after the first few bars, we quite forget the language when the singing is as fine as it is on these records. The reproduction is satisfactory.



VOCAL

Mahler: Ich bin der Welt abhanden gekommen. Kerstin Thorborg (contralto) with the Vienna Philharmonic Orchestra conducted by Bruno Walter. 1-10" disc (C-4201M). \$1.

Here is a recording of more than usual interest; it was made at a concert devoted to the works of Mahler, which was given in Vienna on May 24, 1936. Bruno Walter, a sincere friend of the composer and the greatest living Mahler authority, was the conductor. It was at this concert, that the recently released Columbia recording of *Das Lied von der Erde* was made.

The present work, as sung by the eminent Swedish contralto, Kerstin Thorborg, evokes a feeling of sympathy which only the most callous can ignore. If you are not familiar with the works of Gustav Mahler, this inexpensive little sample will make an excellent introduction.

Beethoven: Ah, Perfido, Op. 65. Kirsten Flagstad (soprano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-14844) and 1-10" disc (V-1879) in album. Victor Set M-439. \$4.

In announcing this recording Victor states: "Very recently Mme. Flagstad decided to record certain works by which she prefers ultimately to be remembered. The present music is an important item in that group . . ." Then Victor goes on to remark that especial care was taken in selecting the place—the Academy of Music in Philadelphia, world-famed for its acoustical qualities—in which the recording

was to be done, the Philadelphia Orchestra under Ormandy to supply the accompaniment, the finest recording equipment, and the most expert staff that was available to operate it. In other words, Victor offers this set of discs as the ultimate in quality, in the present state of the recording art.

The work itself is a brief dramatic scene set to music. It is a perfect vehicle for Mme. Flagstad, and we have never heard the lifelike quality of her voice on records as it is revealed in this recording. If you wish to add a faithful reproduction of the voice of Kirsten Flagstad to your collection, these are the records to select.

Schubert: Der Hirt auf dem Felsen, Op. 129. Elisabeth Schumann (soprano) with piano accompaniment by George Reeves and clarinet by Reginald Kell. 1-12" disc (V-14815). \$2.

(This annotation is reprinted from the March 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

We cannot imagine a better performance of this attractive song—at least we found it most attractive. We realize that it is not one of Schubert's great songs; in fact, it is considered by many not to be at all characteristic of the great lyric composer. We also know that it was written to order for the German singer, Anna Milder-Hauptmann, with the one purpose of giving this artist an opportunity of displaying her vocal ability. Knowing all this before we played the disc, we still felt that both the song and Miss Schumann's superb performance are well worth the attention of all and sundry music lovers. We enjoyed listening to this record immensely.

Who Are We to Say; Sun-up to Sundown; Soldiers of Fortune; Senorita (from the film "The Girl of the Golden West"). Nelson Eddy (baritone) with male quartet and orchestra conducted by Leonard Joy. 2-10" discs (V-4388 and V-4389). \$1 each.

Just as we were about to go to press, we received samples of these two discs by Nelson Eddy from his latest picture, *The Girl of the Golden West*. His host of admirers will be glad to know of them, we are sure. They are all attractive numbers, and are sung in Mr. Eddy's usual robust style. The music for the picture was written by Sigmund Romberg, of *The Desert Song*, *Maytime*, and *The Student Prince* fame, and, of course, is not to be confused with the music of Puccini's opera of the same name.

Schubert: Der Jüngling und der Tod. One side, and **Vor meiner Wiege.** Karl Erb (tenor) with piano accompaniment by Bruno Seidler-Winkler. 1-12" disc (V-DB4466). \$2.50.

Karl Erb is considered by many musicians the ideal interpreter of Schubert songs, and as we listen to this lovely recording it is not difficult to see why. If fine *lieder* singing interests you, do not fail at

least to hear this disc. Splendid reproduction is an added feature.

Schumann: Liederkreis, Op. 39. Friedrich Schorr (baritone) with piano accompaniment by Fritz Kitzinger. 4-10" discs (V-1865 to V-1868) in album. Victor Set M-430. \$6.50.

In der Fremde; Intermezzo; Waldesgespräch; Die Stille; Mondnacht; Schöne Fremde; Auf einer Burg; In der Fremde; Wehmuth; Zwielficht; Im Walde; Frühlingsnacht.

Several of the songs from this cycle have been available before, but this is the first time that it has been recorded in its entirety. Friedrich Schorr gives a fine, sympathetic performance throughout and is ably assisted by Fritz Kitzinger at the piano. Mr. Kitzinger's part is of prime importance, for Schumann made the accompaniment really say more than the words in many places in these charming songs. The reproduction is highly satisfactory.

Mozart: Als Luise die Briefe ihres Ungetreuen liebhabers verbrannte (K. 520); Der Zauberer (K. 472). One side, and **Abendempfindung (K. 523).** Ria Ginster (soprano) with piano accompaniment by Gerald Moore. 1-12" disc (V-14824). \$2.

Mozart: Das Veilchen (K. 476). One side, and **An Chlöe (K. 524).** Ria Ginster (soprano) with piano accompaniment by Gerald Moore. 1-10" disc (V-1869). \$1.50.

Very few Mozart songs are available on records, and so these charming discs are more than welcome. Ria Ginster's rare art will be acclaimed by all those who hear these recordings; of that, we are very sure. The reproduction is excellent.

Brown: Dere's a Man Goin' Roun' Takin' Names. One side, and **Work All de Summer;** half a side, and **Didn't My Lord Deliver Daniel.** Paul Robeson (bass) with piano accompaniment by Lawrence Brown. 1-10" disc (V-25809). 75¢

A new record by Paul Robeson is always greeted with much enthusiasm by his vast host of admirers. This one should be particularly attractive, because of the unusual selections it contains. Mr. Robeson's voice always records extremely well, and the recordings on this disc are no exception to the rule.

Songs of the Emek: I Have a Garden. One side, and **Between the Tigris and Euphrates.** (Sung in Hebrew.) Bracha Zfirah (vocalist) with piano accompaniment by Nachum Nardi. 1-10" disc (C-4199M). \$1.

Bracha Zfirah has recently toured the United States giving concerts devoted to modern and traditional songs of Palestine. The selections contained on this disc were amongst the most popular, and

will doubtless appeal to those who are interested in music of this type. They are very well recorded.

Franck: Nocturne. One side, and **Le Mariage des Roses;** half a side, and **S'il est un charmant Gazon.** Georges Thill (tenor) with piano accompaniment by Maurice Faure. 1-12" disc (C-9142M). \$1.50.

We do not recall ever having heard any Franck songs sung so well as Georges Thill brings them to us on this record. After listening to this disc, if you are not impressed, then Franck, as a composer of songs, is not for you. The recording is of the best.

Fauré: Chanson du Pêcheur (Lamento). One side, and **Les Berceaux.** Charles Panzera (baritone) with piano accompaniment by Magdeleine Panzera-Baillet. 1-10" disc (V-DA4909). \$1.85.

Fauré: Aurore. One side, and **Extase.** Charles Panzera (baritone) with piano accompaniment by Magdeleine Panzera-Baillet. 1-10" disc (V-DA4913). \$1.85.

We have not had a record by this singer for some time, and so Panzera's many American admirers will very likely welcome these pleasing little discs. The recording is particularly fine.

PIANO



Schumann: Davidsbündlertänze, Op. 6. Alfred Cortot (piano). 3-12" discs (V-DB3263 to V-DB3265). \$2.50 each. (Four-pocket album available with these records at 50¢ additional.)

Schubert—arr. Cortot: Litanei. One side, and **Schumann: Fantasiastücke—Des Abends, Op. 12, No. 1.** Alfred Cortot (piano). 1-12" disc (V-DB3338). \$2.50.

We salute Alfred Cortot for the first complete recording of Schumann's Davidsbündlertänze, for the superb rendition he has given us, and for one of the loveliest single piano discs we have heard in a long time, containing his own version of Schubert's *Litanei* and Schumann's *Des Abends*. Here is a rare feast for those who find Cortot one of the most satisfying of pianists. Very splendid piano reproduction will be found throughout these discs.

Brahms: Sonata No. 2 in F sharp minor, Op. 2. Arthur Loesser (piano). 3-12" discs (FRM-15 to FRM-17). \$1.75 each. (Three-pocket album available with these records at 50¢ additional.)

Brahms composed this sonata before he reached his majority, and while it is not one of his important works, it indicates, to some small extent, the style he was to follow in his later years. This is the first recording of this piece, and is therefore par-

ticularly welcome. Especially is this true because of the fine sympathetic performance of Arthur Loesser. The reproduction is satisfactory.

Rimsky-Korsakoff—arr. Babin: **The Tale of Tsar Saltana**—Flight of the Bumble Bee (Act III). One side, and **Babin: Etude No. 1**. Vitya Vronsky and Victor Babin (piano). 1-10" disc (V-4377). \$1.

Interest in two-piano music seems to be growing to a very marked degree. Victor offers, this month, startling examples of the work of one of the finest pair of artists in this field. One cannot help marveling at Babin's arrangement of the popular *Flight of the Bumble Bee*, as recorded by the arranger and his partner. It sets a mark for other two-piano teams to shoot at. Reproduction—excellent.

Bach—arr. Petri: **Menuet**. One side, and **Gluck**—arr. Sgambati: **Orphée et Eurydice**—Melodie (Act II). Egon Petri (piano). 1-12" disc (C-69153D). \$1.50.

Egon Petri's popularity with record collectors is growing steadily month by month, and the release of this disc with its two short pieces of unusual charm will not lessen his celebrity, we are very sure. If lovely piano music, most artistically played, appeals to you, do not miss this disc. It is truly a gem. Fine reproduction is an added feature.

ORGAN



Jacobs-Bond: The End of a Perfect Day. Lew White (organ) with harp, violin, and chorus. One side, and **Wagner: Tannhäuser**—Pilgrims' Chorus (Act III). Lew White (organ). 1-12" disc (V-36212). \$1.25.

Two old favorites dressed up in the movie palace manner for those who thrill to such performances. Lew White's arrangement of *A Perfect Day* will make all of us want to weep, but not for the same reason.

MISCELLANEOUS



Bach: English Suite No. 5 in E minor. Four sides, and **English Suite No. 6 in D minor**. Yella Pessl (harpichord). 5-12" discs (V-14859 to V-14863) in album. Victor Set M-443. \$10.

For those who find harpsichord records of interest, we can recommend this album of recordings by Yella Pessl without reservations of any kind. Certainly we have never heard more faithful reproduction of the instrument; without question Miss Pessl

rates with the best harpsichordists of our time, and her choice of the last two of the six English Suites of the immortal Bach brings to us some of the loveliest music available for her instrument. In other words, this album contains harpsichord recordings that may be classed with the best in the whole repertory of recorded music.

John Drinkwater Reading His Own Poems. 2-12" discs (C-11115D and C-11116D). \$2 each.

Mystery; Vagabond; Moonlit Apples; Birthright; Cotswold Love; Anthony Crumble; Mrs. Willow; Mamble; A Prayer; Immortality; Reciprocity; Gold; Blackbird.

It has been a custom for some time in England to make available, usually by private subscription, recordings of the works of various writers, on which they give readings from their plays, novels or their poems. This pair of discs by John Drinkwater offers an excellent example of how attractive such recordings can be. Mr. Drinkwater reads with great feeling and perfect enunciation, bringing out the subtleties in his little poems that might otherwise be missed. The reproduction is excellent. These discs should, in time, be of considerable historic interest.

Campion: Air; Sonatina; Gigue; Gavotte; Fugue. Julio Martinez Oyanguen (guitar). 1-10" disc (C-17110D). \$1.

Those who are interested in recordings of the solo guitar in the classical style will find this little disc of unusual attractiveness. It introduces to the realm of recorded music, Francois Campion (1680-1748), the French guitarist, who is best remembered for his tablature book for guitar, which was published in 1705. Especially faithful reproduction adds to the value of this little record.

Salzedo: Short Stories in Music for Young Harpists (Rocking Horse; On Donkey Back; Rain Drops; Memories of a Clock; Pirouetting Music Box; Behind the Barracks). Carlos Salzedo (harp). 1-12" disc (V-14871). \$2.

Perhaps young harpists, very young harpists, may get some inspiration from hearing the great Salzedo play their very first pieces for them, but if they don't, then we cannot imagine who would be interested in this record.

Castelnuovo-Tedesco: Vivo e energico. One side, and **Mendelssohn**—arr. Segovia: **Quartet in E flat major, Op. 12**—Canzonetta. Andres Segovia (guitar). 1-12" disc (V-DB3243). \$2.50.

A lifelike reproduction of the art of Andres Segovia will be found on this record, and all those who are interested in solo guitar recordings are urged not to miss this one.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

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The New Records

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A NUMBER of our readers took us to task for our rather pointed remarks concerning Musicraft's recording of *The Cradle Will Rock*. Practically all of them echoed the same sentiment—"We are not interested in your political views; we are interested in your opinion of Mr. Blitzstein's music." We very frankly admit that *The New Records* is not the proper place to express our political views, and to our readers who were offended by our remarks, we publicly offer our sincere apologies. We shall be more careful in the future.

When Mr. Blitzstein's opus reached the studio, we were pretty well fed up with the loud-mouthed agitators who continually mistake the Borough of Manhattan for America, confuse Second Avenue with Main Street, and who think that Union Square is the new name for Independence Square, despite the fact that they are ninety miles apart as the crow flies and a million miles apart in spirit. And so when Musicraft proclaimed this work as the "American opera that will never die," and intimated that, with its curses and foul language, it was written so that the American people could understand it—well, it just rubbed us the wrong way, and we forgot all about the real function of *The New Records*.

After what we have written, we feel that we are disqualified to judge the musical value of Mr. Blitzstein's opera, so we will turn to the critique of our favorite record reviewer, who, by the way, hung a red flag from his window to greet a procession of Sacco-Vanzetti sympathizers not so many years ago. In a review of over three hundred words, the nearest he comes to mentioning the music is his statement that "Mr. Blitzstein's idiom is something like that of Kurt Weill," and we are not

at all sure that he meant musical idiom at that. Turning in the opposite direction, and going as far to the right as we can, we come to the conservative Mr. Compton Pakenham. In his review in *The New York Times*, he says absolutely nothing about the music. And so there you are—if *The Cradle Will Rock* has any musical value, it would seem that our readers will have to discover it for themselves. We are very sorry, we can't help you this time.

ORCHESTRA



The Sibelius Society, Vol. V. The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 7-12" discs (V-12215 to V-12221) in album. Victor Set M-446. \$14.

Symphony No. 4 in A minor, Op. 63

Lemminkäinen's Homeward Journey, Op. 22, No. 4

The Tempest, Op. 109—Incidental Music

Within this album will be found a generous sample of the work of Jan Sibelius, considered by many the greatest living composer. First, we find a superb recording of his *Fourth Symphony*, which is generally conceded to be his greatest work in this form. Please don't say that you do not care for the symphonies of Sibelius until you have thoughtfully listened to Sir Thomas' performance of one of them as given upon these discs. Following this monumental work, you will come upon *Lemminkäinen's Homeward Journey*, the second of the four tone poems for orchestra which make up Opus 22, titled *Legends*. The first is the beautiful *Swan of Tuonela*, which has already been recorded. The last recording in this album contains six of the most interesting numbers selected from the seventeen which Sibelius wrote to accompany a special performance of Shakespeare's *The Tempest* given at Copenhagen in 1925.

In brief, these discs bring to us Sibelius, the symphonist, at his best—the Sibelius of the heroic tone poems—and present a side of this great master that is not very generally considered: Sibelius, not he of the dark, foreboding temperament, but

of the fanciful, tender, and even humorous sentiments of his music for *The Tempest*. And all of this we have under the superb direction of the eminent Sibelius authority, Sir Thomas Beecham. No lover of the music of the great Finnish composer could ask for more. And just in passing, if anyone thinks that all truly fine recording is done in America, may we suggest that he listen to the present set of records.

Schumann: Symphony No. 2 in C major, Op. 61.

The Philadelphia Orchestra conducted by Eugene Ormandy. 5-12" discs (V-14885 to V-14889) in album. Victor Set M-448. \$10.

The repertory of recorded music is greatly enriched by this superb recording of Schumann's *Symphony No. 2* under the sympathetic direction of Eugene Ormandy. We recall with pleasure the splendid recording that Mr. Ormandy produced, with the Minneapolis Symphony, of Schumann's *Fourth* (Victor Set M-201), and we suggest that when our readers call at their dealers' stores to hear the present work, they also listen to the former one. Schumann's symphonies are not heard nearly as often as they deserve to be, and so these two sets are of particular value. The reproduction in both cases is of the best.

A recording of the present work by the Berlin State Opera Orchestra under Pfützer, which was made a number of years ago, is in no way comparable with the new Victor version.

Strauss: Frühlingsstimmen, Op. 410. Orchestre Raymonde conducted by G. Walter. 1-10" disc (C-360M). 75¢.

A pleasing version of this popular Strauss waltz, nicely played, and made available at a modest price. Reproduction—excellent.

McDonald: Two Hebraic Poems. The Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-14903). \$2.

Harl McDonald, in developing this work, has drawn upon a number of ancient Hebraic and Aramaic melodies. These he has treated in the modern manner, and in so doing has produced a most exquisite musical offering. All that is needed to make this music attractive is an adequate orchestra, and Victor supplied it when the Philadelphia Orchestra was selected to make this recording. The reproduction is well up to Victor's usual high standard.

Berlioz: La damnation de Faust, Op. 24—Marche hongroise (Act I), Danse des Sylphes (Act II), Menuet des Feux-Follets (Act III). The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-69173D and C-69174D) in album. Columbia Set X-94. \$3.25.

Of the numerous recordings of these selections from Berlioz's orchestral suite, the ones upon this present pair of discs are by far the most desirable from every angle. The reproduction is particularly

fine, and Sir Thomas' artistic handling of the score is beyond cavil. He is a master of just such music as this—we know of no one who could achieve a better or more pleasing performance. This album is, therefore, heartily recommended.

Grieg: Elegiac Melodies, Op. 34 (Heartwounds, and Spring). The London Philharmonic Orchestra conducted by Eugene Goossens. 1-12" disc (V-C2935). \$1.90.

We believe that a goodly number of our readers will find this Grieg music mighty attractive. Its whimsical melodies should prove fascinating to many music lovers. It is beautifully recorded by the London Philharmonic Orchestra under the distinguished direction of Eugene Goossens—a most sympathetic Grieg interpreter. Reproduction—excellent.

Liadow: Music Box. One side, and Turkey in the Straw (trans. Guion). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4390). \$1.

Two attractive little novelties by the increasingly popular Boston "Pops"—"higher fidelity" recording at its best.

Certani: L'Isola del Garda. Milan Symphony Orchestra conducted by Cav. Lorenzo Molajoli. 1-12" disc (C-69178D). \$1.50.

Last November Columbia issued a recording of Certani's *Leggenda delle Dolomiti* played by the same orchestra that records the present selection. If you liked the earlier release you will probably find this one pleasing. Certani is a contemporary Italian violoncellist and composer, and at present his works are little known on this side of the Atlantic. Reproduction—good.

Johann Strauss Waltzes. Boston "Pops" Orchestra conducted by Arthur Fiedler. 4-12" discs (V-12192 to V-12195) and 1-10" disc (V-4387) in album. Victor Set M-445. \$7.

- V-12192 *Wein, Weib und Gesang, Op. 333*
- V-12193 *Wiener Blut, Op. 354*
- V-12194 *Künstlerleben, Op. 316*
- V-12195 *Kaiser, Op. 437*
- V-4387 *Frühlingsstimmen, Op. 410*

What a wealth of real musical enjoyment one may find in this album! Let us just sit back, gently puff our cigar, toy with our wine glass, and let this music carry us away for an hour or so. It will be a pleasant respite from our present reality, and we are sure that it will do us all good—a gentle, pleasing stimulant for "recession nerves." The best of "higher fidelity" recording.

Tschaikowsky: Capriccio Italien, Op. 45. Berlin State Opera Orchestra conducted by Robert Heger. 2-12" discs (PA-E11345 and PA-11346). \$2 each.

Here is another recording of the ever popular *Capriccio Italien*. Technically probably better than

on the present discs. Many persons will want these discs as mementos of the great Russian basso, and in selecting them they will receive, not only appropriate souvenirs, but recordings of real musical value.

Reger: Maria Wiegenlied, Op. 76, No. 52. One side, and **Zum Schlafen, Op. 76, No. 59.** Elisabeth Schumann (soprano) with orchestra conducted by Lawrence Collingwood. 1-10" disc (V-DA1619). \$1.85.

The songs of Max Reger (1873-1916) are very seldom heard in America. Perhaps this little disc may help in making them more widely appreciated on this side of the Atlantic. Certainly *Maria Wiegenlied* should have an immediate appeal. Miss Schumann sings these little songs in her usual gracious manner. The reproduction is excellent.

Handel: Serse—Largo. (Sung in English.) Charles Kullman (tenor) with orchestra and organ. One side, and **Bach-Gounod: Ave Maria.** (Sung in Latin.) Charles Kullman (tenor) with orchestra. 1-12" disc (C-9143M). \$1.50.

We cannot feel that Mr. Kullman adds anything to the many versions that are now available of these popular pieces. His many admirers will very possibly wish to add this disc to their collections; for ourselves, we could get along very nicely without it. Reproduction—excellent.

Sjoberg: Tonerna (Tones—sung in Swedish); and **Grieg: Jeg elsker Dig, Op. 5, No. 3** (I Love Thee—sung in Danish). One side, and **Hildach: Lenz** (Spring); and **Trunk: Erster Strahl** (First Ray). (Sung in German.) Lauritz Melchior (tenor) with piano accompaniment by Ignace Strassegger. 1-10" disc (V-1882). \$1.50.

Lieder in the operatic manner sung by the great Wagnerian tenor Lauritz Melchior. Victor insists that Mr. Melchior is a great singer of lieder and we reply that he is one of greatest operatic singers of our time. Our readers may form their own opinion after they have heard this disc. The reproduction is highly satisfactory.

ORGAN



Wagner: Lohengrin—Bridal Chorus (Act III). One side, and **Mendelssohn: Wedding March.** Quentin M. MacLean (organ—Regal Cinema, London). 1-10" disc (C-361M). 75¢.

One might call these Hollywood versions of the wedding marches despite the fact that they were recorded in one of London's most popular movie palaces. Guess Hollywood's influence is felt throughout the movie world! The reproduction is fair.

PIANO



The Bach Society, Vol. 5. 6-12" discs (V-14873 to V-14878) in album. Victor Set M-447. \$12. *Das wohltemperirte Clavier—Preludes and Fugues* Nos. 44, 45, 46, 47 and 48. 4 discs. Edwin Fischer (piano).

English Suite No. 2 in A minor. 2 discs. Wanda Landowska (harpsichord).

With the present album Edwin Fischer completes his recordings of the famous *Forty-eight*, and included with them is Landowska's triumphant recording of the *English Suite No. 2 in A minor*. The large number of persons who have purchased the earlier volumes in this series will certainly wish to complete their collections, and we can assure them that they will not regret that Miss Landowska's pair of discs has been added to this volume.

Schubert: Piano Works for Four Hands (Vol. I). Artur and Karl Ulrich Schnabel (piano). 8-12" discs (V-14825 to V-14832) in album. Victor Set M-436. \$16.
V-14825 to V-14828

Divertissement a la Hongroise (1824)

V-14829 *Andantino Varié in B minor, Op. 84*

V-14830 *March in B minor, Op. 40, No. 3*

V-14831 *March in G minor, Op. 40, No. 2*
Militärmarsch, Op. 51, No. 1

V-14832 *Militärmarsch, Op. 51, No. 2*

Militärmarsch, Op. 51, No. 3

Schubert: Piano Works for Four Hands (Vol. II). Artur and Karl Ulrich Schnabel (piano). 4-10" discs (V-1870 to V-1873) in album. Victor Set M-437. \$6.50.

V-1870 and V-1871

Rondo in A major, Op. 107

V-1872 and V-1873

Lebensstürme, Op. 144

The Schnabels, father and son, make these works for two pianos just about as interesting as it is possible to make them. From time to time record buyers have requested recordings of some of Schubert's compositions in this form. These persons will probably wish to add at least one of the present volumes to their collections. Those who are not familiar with the selections should listen before they buy. The reproduction is excellent throughout.

Debussy: Prélude No. 2—Voiles (Book I, No. 2). One side, and **Prélude No. 15—La puerta del vino** (Book II, No. 3). George Copeland (piano). 1-12" disc (V-14904). \$2.

Mystical, subtle, nebulous, esthetic, ethereal—any or all of these adjectives might be applied to Mr. Copeland's interpretation of these little Debussy pieces. If one cares to be wafted away to another world, and who would not wish to be in these times, we can think of no more effective way than

the older versions, but not very exciting, we found ourselves nodding several times during Heger's draggy performance.

CHAMBER MUSIC



Franck: Sonata in A major. Jascha Heifetz (violin) and Arthur Rubinstein (piano). 3-12" discs (V-14895 to V-14897) in album. Victor Set M-449. \$6.50.

In considering this recording, the first question that comes to mind is—can two such great virtuosos as Heifetz and Rubinstein blend their talents smoothly into a well-balanced performance of such a work as the Franck Sonata—work that is definitely a piece of chamber music, not in any way a violin solo with piano accompaniment. Thibaud and Cortot have accomplished this not easy feat in their recording, which has been available for a number of years. We rather feel that a good many persons will think that they have produced a performance superior to Heifetz and Rubinstein, in point of proper balance, and in bringing this work to our ears in the true spirit of the unpretentious Franck. Please! We do not wish to infer that Messrs. Heifetz and Rubinstein have placed their great technical skill to the fore in a vulgar display, or that one tried to outdo the other in stressing his virtuosity. It would just seem to us that in the Thibaud and Cortot version we have the Sonata as Franck conceived it. However, we are frank to say that very likely most persons will find a greater thrill in the present version, and we predict for it a wide popularity. The reproduction of the newer set is far superior.

There are several other recordings of this work, but the two mentioned above are the important ones.

Pergolesi: Sonata No. 12—Allegro, Adagio, Presto. One side, and **Nardini: Larghetto in A major.** Nathan Milstein (violin) and Leopold Mittmann (piano). 1-12" disc (C-69179D). \$1.50.

Milstein tosses off these tricky little pieces in his most attractive manner. Students of the violin will do well to listen to this fascinating disc. The reproduction is highly satisfactory.

Brahms: Sonata No. 3 in D minor, Op. 108. Joseph Szigeti (violin) and Egon Petri (piano). 3-12" discs (C-69155D to C-69157D) in album. Columbia Set 324. \$5.

There have been several previous recordings of this, the last and most difficult of Brahms' three sonatas for violin and piano. It has been said that this work holds little for the casual listener—that it is difficult to listen to. It is hard to place any credit in this statement after hearing the performance upon these discs. Certainly we did not find it a task to play this set of records—we enjoyed it from the first note to the last. The two very great artists, Joseph

Szigeti and Egon Petri, have blended their personalities, as well as their musical skill, to produce a performance that we consider very near perfection. When we add the excellence of the reproduction, we find that we have an album set that deserves only the highest praise.

CONCERTO



Beethoven: Triple Concerto in C major, Op. 56. R. Odnoposoff (violin), Stefan Auber (violoncello), Angelica Morales (piano) and the Vienna Philharmonic Orchestra conducted by Felix Weingartner. 5-12" discs (C-69163D to S69167D) in album. Columbia Set 327. \$7.

This work was entirely new to us—we do not recall having heard it in the concert hall, and we are sure that there has not been a previous recording. We rate this, therefore, as the most important set of the month, and one of the most interesting recordings to come to our attention for some time. It is pure Beethoven and a mighty attractive composition, and after listening to it we wondered why it was not played more often. There are probably two reasons: first, the difficulty and expense of securing three soloists for its performance; and, second, the fact that the solo parts are pretty evenly divided, not giving any one artist sufficient limelight to make it particularly attractive to virtuosos seeking to establish and maintain their individual celebrity.

Do not confuse this work with the old Concerto Grosso style. Beethoven had advanced too far in his development of the symphonic form—the first three symphonies pre-date this composition—to turn back to that earlier style. It is just that which its title indicates—a concerto for three solo instruments and orchestra. It is his only work in the concerto form which employs more than one solo instrument, and is, therefore, unique in the long list of Beethoven's opera.

The artists who have made this recording are fully equipped for their tasks; as a matter of fact, the violin and piano parts are relatively simple. The violoncello score, however, requires a soloist of the first order, and we are glad to report that Stefan Auber acquits himself in a highly satisfactory manner in this performance. The veteran conductor, Felix Weingartner, one of the truly great Beethoven interpreters, keeps everything well in hand, and produces a recording that should please even the most critical. As the reproduction is excellent, we can recommend this set of discs without reservation.

Vivaldi: Concerto No. 6 in A minor. Anita Senatra (violin) with organ and orchestra. 2-10" discs (PA-RO20371 and PA-RO20372). \$1.25 each.

Many of us who are fascinated by the music of another day will find great joy and solace in this charming pair of discs. Most of us will praise highly Miss Senatra's fine playing, calling attention to her

excellent phrasing, and the turning of a tone here and there, which adds so much to the piquancy of the music of this period. We will think that the reproduction is highly satisfactory, and we will be especially pleased with the modest price of these records.

CHORAL



Robinson—arr. MacArthur: **Water Boy**. One side, and **When Johnny Comes Marching Home** (arr. Roy Harris). The Westminster Choir conducted by John Finley Williamson. 1-10" disc. (V-1883). \$1.50.

Overly refined arrangements sung in the most cultured manner—certainly not in the spirit of these very simple songs; hearty peasants dressed up in court finery. It all seems quite incongruous to us.

Gradh geal mo chridh (Dear Love of My Heart). One side, and **Tha'n samhradh air tighinn**. (Summer Has Come.) (Sung in Gaelic.) London Gaelic Choir conducted by J. S. MacIntyre. 1-10" disc (C-357M). 75¢.

Charming examples of Gaelic folk songs sung in the traditional manner by a well trained choir, without accompaniment. A disc of especial educational value, and one that also contains some very pleasing music. Well recorded.

Monteverdi: Ecco mormorar l'onde. One side, and **Lassus: Matona, mia cara**. (Sung in Italian.) The Madrigal Singers conducted by Lehman Engel. 1-10" disc (C-4202M). \$1.

Italian madrigals nicely sung by a choir especially trained for work of this kind. Reproduction—excellent.

Vorotnikoff: Russian Cherubic Hymn (Sung in the last week of Lent). One side, and **Borodin**—arr. Rimsky-Korsakow: **Prince Igor—Peasants' Chorus** (Act IV). Sorokin Russian Choir conducted by Capt. S. Sorokin. 1-10" disc (PA-R2386). \$1.25.

Russian choral music well sung in traditional style by a well trained choir. Reproduction—excellent.

Haydn: Die Beredsamkeit (Eloquence). (Sung in English). **Szymanowski: Master Musician, Please Play a Waltz**. (Sung in Polish). One side, and **Gomolka: Ad usque quo, Domine. Moniuszko: Knowest Thou the Land. Wallek-Walewski: Krakowiak**. (All sung in Polish). The Music Makers (mixed chorus) under the direction of André Skalski. 1-12" disc (IRA-2R-29-05). \$1.50.

This disc introduces The Music Makers, a group consisting of four women and five men. Their voices blend beautifully, and this disc, with its wide variety of selections, gives them ample opportunity to show what they can do. In most of the selections they

seem to be accompanied by a piano or some stringed instrument—the recording does not indicate clearly what the instrument is. All of the selections are sung in Polish except one, which might just as well have been sung in that language for we could not understand a word of it, anyway. The only features of the disc are the excellence of the choral singing of this group and the attractiveness of the unusual pieces they have selected.

VIOLIN



Dvorák—arr. Kreisler: **Slavonic Dance No. 2 in E minor, Op. 72, No. 10**. One side, and **Brahms**—arr. Joachim: **Hungarian Dance No. 4 in B minor**. Yehudi Menuhin (violin) with piano accompaniment by Marcel Gazelle. 1-12" disc (V-14905). \$2.

Menuhin demonstrates, on this disc, that in addition to his supreme technical ability, he is able to produce as smooth, soulful tones as any violinist living. This is a record for those who enjoy listening to violin music largely for the pleasure they get from the glorious harmonies which it is capable of giving. The reproduction is superb.

VOCAL



Bach: Matthäus-Passion—No. 47, **Erbarme dich, mein Gott**. Enid Szanthe (contralto) with Michael Rosenker (violin) and orchestra conducted by Alexander Smallens. 1-12" disc (V-14906). \$2.

Miss Szanthe gives an adequate, if not inspired performance of this important aria from Bach's great work. Mr. Smallens adds an appropriate orchestral background, with the solo violin part in the capable hands of Michael Rosenker. The reproduction, while not the best that Victor can do, is satisfactory.

Moussorgsky: Song of the Flea. One side, and **Koenemann: Song of the Volga Boatmen**. (Sung in Russian.) Feodor Chaliapin (bass) with piano accompaniment by G. Godzinski. 1-12" disc (V-14901). \$2.

Massenet: Elégie. Feodor Chaliapin (bass) with accompaniment by Ivor Newton (piano) and Cedric Sharpe (violin). One side, and **Rachmaninoff: Aleko**—The Moon Is High in the Sky. Feodor Chaliapin (bass) with orchestra conducted by Lawrence Collingwood. 1-12" disc (V-14902). \$2.

The great Feodor Chaliapin has passed on. He left the recordings listed above, and Victor very properly makes them available at this time. They fully demonstrate that the quality of Chaliapin's voice remained unblemished until the very end. He may not have had strength to go through with operatic performances, but certainly he experienced no difficulty with selections such as those contained

to be carried away by this music as brought to us on this disc. All Debussy students will not agree with Mr. Copeland's interpretation, but a very large number of them will doubtless feel that it is ideal. Splendid piano reproduction is to be found on this record.

Scott: Lotus Land; Danse Negre. One side, and **Farjeon: Tarantella in A minor.** Eileen Joyce (piano). 1-12" disc (PA-E11333). \$1.50.

Harry Farjeon was born in this country in 1878 of English parents and was taken to England at a very early age, remaining there ever since. He studied at the Royal Academy and has been an instructor there for a great many years. He has written considerably for the stage, but is best known for his short piano pieces, a good example of which will be found on this disc. In listening to his work and the two pieces by Cyril Scott on the reverse side, one cannot help but think of Debussy. For those who are interested, Miss Joyce gives a splendid performance. Recording—excellent.

MISCELLANEOUS



Sacha Guitry: Le mot de Cambronne (one-act comedy in French). Sacha Guitry, Marguerite Moreno, Pauline Carton, and Jacqueline Delubac. 4-12" discs (V-DB5012 to V-DB5015) in album. \$10.

Advanced students of French will welcome this opportunity of listening to a sparkling modern comedy recorded by an excellent cast headed by the author, the distinguished French playwright and actor, Sacha Guitry. We feel that we should mention that this recording is suitable for adults only, because of the sophistication of the text and the situations. The reproduction is particularly fine—every word can be clearly heard and understood.

Belgian Congo Records of Primitive African Music.

Recorded in the Congo by the Denis-Roosevelt African Expedition. 6-10" discs in album. \$10.

In a foreword in the interesting illustrated booklet which accompanies this set of discs, Dr. George Herzog of Columbia University states: "The Belgian Congo Records of the Denis-Roosevelt Expedition are an authentic and interesting sample of African culture; they are a contribution to our knowledge of music and should be of interest to the anthropologist." The records contained in this unique collection were taken from the sound track of the films of pictures taken in the very heart of the great African forest. They contain: Choral songs of the Manbetu and Babira; Bapere and Karumi's Dances;

Music of the great Xylophone at Lubero; Mambuti Pigmy Music; Batwa Pigmy Dances; Royal Watutsi Drums; Bahutu Chant and Dances; and Circumcision Rituals.

This set of discs is recommended for those persons who will be fascinated by the unusual primitive music of a strange and vanishing people. The booklet accompanying these discs gives a very clear description of the various instruments, as well as the dances and ceremonials themselves.

Shakespeare: Julius Caesar. Orson Welles and members of the Mercury Theatre. 5-12" discs (C-11117D to C-11121D) in album. Columbia Set 325. \$10.

Probably the outstanding production of the New York theatrical season now coming to a close was the Mercury Theatre's modern version of Shakespeare's *Julius Caesar*—a continuous performance without intermission, upon a bare stage, no costumes being used, and the dramatic effects achieved by the unique use of lights. To witness such a performance was to know a new and truly thrilling theatrical experience. The present recording closely follows the text used by Mr. Welles and his fellow players in the Mercury Theatre production; every word of it is Shakespeare's although the continuity has been altered a bit. As recorded, it certainly holds one's interest through the dramatic tenseness of the performance, and as a souvenir of the occasion it is of unquestioned value. Its value from an educational point of view is doubtful. Purists will say that it does not follow Shakespeare's text—that all of the speeches do not come in their proper order—and that the modern reading of the lines, while intensely dramatic, is not in the tradition which most scholars have learned to accept. The reproduction throughout is excellent.

Telemann: Six Fantasias. Ernst Victor Wolff (harpsichord). 3-12" discs (C-69175D to C-69177D) in album. Columbia Set 326. \$5.

The music of Georg Philipp Telemann (1681-1767) will very likely be new to many of our readers. His name does not appear in any of the domestic catalogues, and while he wrote so many works that he himself could not number them, his music is practically unknown in America. Telemann was a German composer, a contemporary and friend of Handel who greatly admired his contrapuntal skill, stating that no one could write with greater facility than Telemann. Columbia and Dr. Wolff are to be congratulated for bringing the interesting and attractive music to be found on these discs to the attention of American gramophiles. The reproduction is highly satisfactory.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

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THE spectacular increase in the record business has caused all of the companies to issue vast numbers of recordings. Perhaps too many; certainly more than the average collector can digest. With so many items to choose from, one becomes confused, and is very apt to pass by important issues. Now that the so-called season is at an end, some of us may have time to catch our breath, and perhaps we may check back over the releases for the last several months and see if we have missed any items that might be added to our libraries with profit. It occurred to us that it would be a very good idea for us to do this for our readers, and so we have gone over the issues of *The New Records* from the first of the year. We will not mention those items that are of evident importance — most of our readers have very likely investigated them. It is our thought that it would be most helpful if we called attention to less conspicuous items of especial merit — ones that might easily be overlooked. The first one that caught our eye was Timely's recording of the Eight Symphonies of William Boyce. Timely Set No. 1K. \$13 . . . Next we noted an album that had an unusually large sale in certain sections of the country but which we feel was not appreciated by nearly as large an audience as it deserved. It is Carl Sandburg's *The American Songbag*. In this set Mr. Sandburg sings a number of the songs that have made him famous, and supplies his own guitar accompaniment. Musicraft Set No. 11. \$4.50. . . . Roy Harris' *Symphony for Voices* sung by The Westminster Choir is a most unusual composition that should not be passed by without investigation by those persons who are interested in fine choral music. Victor Set M-427. \$4.50. . . . The first volume of the English Music Society contains a number of works of

the great seventeenth century English composer, Henry Purcell. As this composer has gained tremendously in public esteem in recent years, after having been practically forgotten for over a century, it is important that all of us should know something of his work. This set affords that opportunity. Columbia Set 315. \$14.50. . . . So many persons have felt that Kirsten Flagstad has not been properly represented on records, that it is pleasing to mention that her recording of Beethoven's *Ah, Perfido* with the Philadelphia Orchestra is most satisfactory and is a fine example of the art which is hers. Victor Set M-439. \$4. . . . Many more items might very easily be mentioned, but we will finish this list by calling attention to a fine recording of a seldom heard Beethoven work. It is that composer's *Triple Concerto in C major, Op. 56*. This is a concerto for violin, violoncello, piano, and orchestra, and Columbia's recording of this interesting work is worthy of the attention of every music lover. Columbia Set 327. \$7.

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Just as we were about to go to press, Victor informed us that it had just received a cable from Toscanini approving the recording of Haydn's *Symphony No. 13 in G major*, which he made with the N. B. C. Symphony Orchestra several months ago. This is exciting news and we are glad to pass it on to our readers promptly. This recording consists of 3 12-inch discs with album. Victor Set M-454. Price \$6.50.

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In our issue for June 1938, there was an error in the price of the first item listed under ORCHESTRA. The price of the Sibelius Society, Vol. V, is \$10.50, not \$14. The an-

nouncement which we received from Victor gave the latter price and we listed it without checking on it. Sorry!

ORCHESTRA



Beethoven: Leonore Overture No. 2, Op. 72a. London Symphony Orchestra conducted by Felix Weingartner. 2-12" discs (C-69198D and C-69199D) in album. Columbia Set X-96. \$3.25.

Collectors of Beethoven items will welcome Weingartner's superb recording of the *Leonore No. 2*. They will recall that it was this overture that was originally written for the great composer's only opera, *Fidelio*, and that after a few performances it was discarded. Some say, because it was too long, and others say it was because it was too difficult for the players. After diligent search, we were unable to find any other recording listed, and so we rather believe that this is the first available of this historic piece. We do not recall ever having heard it before; however, we have every confidence in Dr. Weingartner, and we feel safe in saying that it is a most worthy performance. Just in passing, we would like to remark that we think that this conductor stands at the head of the list of present day Beethoven interpreters. The reproduction to be found on this pair of discs rates with the best.

Dohnányi: Symphonische Minuten, Op. 36. The Queen's Hall Orchestra conducted by Sir Henry J. Wood. 2-12" discs (D-29039 and D-29040) in album. Decca Set 6. \$2.50.

(This annotation is reprinted from the April 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

Here is a bit of symphonic writing that will be new to most of us. It is lively stuff and is played with plenty of spirit by one of England's leading orchestras. The work is divided into four short movements: *Capriccio*, *Rhapsody*, *Theme with Variations*, and *Rondo*. Dohnányi is immensely clever in his orchestration throughout this work and we imagine a look at the score would reveal some mighty interesting bits of orchestral writing. If you are looking for something different, you might be pleased with these exciting discs. The reproduction on the whole is satisfactory, although we would not say it rates with the best of present-day recording.

Sibelius: Finlandia, Op. 26, No. 7. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-69180D). \$1.50.

When this recording of the ever popular *Finlandia* was released in England, it met with, what seemed to us, extravagant praise. When we had the opportunity of hearing this disc, we had the urge to say even more complimentary things about Sir Thomas' performance and the skill of the English recorders.

In our opinion, it marks the high spot in the ever-increasing fidelity of reproduction being attained by our cousins across the Atlantic. We predict that this disc will be one of the best sellers that Columbia has issued in the last several years.

Haydn: Die Welt auf dem Monde (The World on the Moon). The Charles Brill Orchestra conducted by Charles Brill. 2-12" discs (D-K877 and D-K878). \$1.25 each.

Haydn's only comic opera—the story is that of a man who becomes tired of living upon this sphere and takes off for the moon. He finds things there no more to his liking and returns to earth and tosses himself into the Grand Canal. The score turned up recently in Vienna, and after being considerably cut, performances were given with great success in both Austria (what should we call that country now?) and Germany. The present recording contains much of the very attractive incidental music, and lovers of the work of Papa Haydn will welcome this pair of discs, we are sure. The Charles Brill Orchestra is well known in England largely through its successful series of broadcasts. Mr. Brill seems to find this music quite congenial, and gives a right merry performance. The recording is satisfactory.

Gershwin: King of Rhythm (The Man I Love; Do Do Do; My One and Only; S'Wonderful; Half of It, Dearie; Blues; Fascinating Rhythm; Sweet and Low Down; The Man I Love). One record, and **Porgy and Bess**—Selections (Summertime; Bess, You Is My Woman; It Ain't Necessarily So; I Got Plenty o' Nuttin'; There's a Boat Dat's Leavin' Soon for New York). Carroll Gibbons and his Orchestra with vocalists. 2-12" discs (C-69193D and C-69194D) in album. Columbia Set X-95. \$3.25.

The first record in this set of two is a collection of Gershwin melodies appropriately introduced by Christopher Stone. Larry Adler, the great harmonica player, is featured in one number, the charming Hildegarde sings *The Man I Love*, and recordings made by Fred Astaire and Gershwin, himself, are "dubbed" into this unusual disc. Carroll Gibbons and his Orchestra play a number of the most popular Gershwin hits, and cleverly tie the other features into one very pleasing whole. The second record is made up of the more important numbers from *Porgy and Bess*. The excellent vocalists, Anne Ziegler and Webster Booth, are prominently featured. The reproduction throughout both discs is of the best.

Bruckner: Overture in G minor. Three sides, and **Glinka: Russlan and Ludmilla**—Overture. The Queen's Hall Orchestra conducted by Sir Henry J. Wood. 2-12" discs (D-29041 and D-29042) in album. Decca Set 7. \$2.50.

Those who are interested in the music of the Austrian symphonist, Anton Bruckner, will be glad

to know of this fine recording of one of his earlier works. It dates from 1863 and precedes his first symphony by several years. It is not great music but is pleasing enough to listen to, especially as it is played under the competent direction of Sir Henry J. Wood. The reproduction is satisfactory.

Schubert: Symphony No. 8 in B minor (The Unfinished). The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs (C-69187D to C-69189D) in album. Columbia Set 330. \$5.

Of the many versions of this symphony available, the present recording will certainly stand with the best. It would not surprise us at all, if it were preferred by a large number of music lovers. If you are planning to add this symphony to your library, by all means hear Sir Thomas' version before you make your selection. Its modest price makes it an extremely fine value.

Liszt: Les Preludes—Symphonic Poem. The Philadelphia Orchestra conducted by Eugene Ormandy. 2-12" discs (V-14924 and V-14925) in album. Victor Set M-453. \$4.50.

Perhaps not quite as spirited a performance as Meyrowitz and the Paris Philharmonic turned out for Columbia, but the superiority of the reproduction may make up for that slight deficiency in the minds of most record buyers. If you wish to show your friends how lifelike your phonograph can be, this pair of discs will be a great aid.

Sousa: Stars and Stripes Forever. One side, and **Semper Fidelis March.** The Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4392). \$1.

Pieces that are usually associated with a brass band are given most spirited performances by the immensely popular Boston "Pops." Reproduction of the best prevails.

Albeniz: Granada (Serenata). One side, and **Serenata Española.** Locatelli Orchestra conducted by Albert Locatelli. 1-10" disc (C-363M). 75c.

Luncheon music in the refined manner—played by an excellent salon orchestra. Reproduction—very good.

OPERA

Meyerbeer: Les Huguenots—Conjuration and bénédiction des poignards (Act IV). André Pernet (bass) with chorus and orchestra directed by Eugène Bigot. 1-12" disc (V-DB5044). \$2.50.

Splendid recordings of two important scenes from the fourth act of Meyerbeer's *Les Huguenots* led by the admirable French basso, André Pernet. Mme. Doniau-Blanc, a soprano of exceptional ability, in the rôle of Valentine, and a marvelously trained chorus add greatly to the attractiveness of this very worthwhile disc. The reproduction is particularly fine.

CONCERTO



Prokofieff: Concerto No. 2 in G minor, Op. 63. Jascha Heifetz (violin) and the Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs (V-14907 to V-14909) in album. Victor Set M-450. \$6.50.

At a concert given on December 17, 1937, in Symphony Hall, Boston, Jascha Heifetz, with the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, introduced one of the most important new works to be heard in America in a number of years. Victor quickly realized this, and three days later made the recording listed above.

In this concerto, the second from the pen of Russia's greatest living composer, we have a work that can, and doubtless will be appreciated by music lovers throughout the whole world. It often tends toward the romantic but is never old-fashioned. It has a certain modernity, and yet the second movement has an emotional warmth that cannot help kindling a fire of sympathy within the hearts of its listeners. Throughout, it lacks the dissonance that has prevailed in many of Prokofieff's earlier works. It is unique in that the soloist plays almost continuously, either in decoration above the orchestral background, or in passages aimed to display the talents of the performer. The composer's prowess in orchestration is easily recognized as one listens to the present recording. The work is written for full orchestra, including snare drum, triangle, cymbal and castanets.

We would say that this is a work that should certainly satisfy everybody—the soloist has ample opportunity to display his ability, the orchestra has a wide variety of beautiful passages, and the listener has music which he may enjoy, and which will hold his interest from the very first note until the last. The record collector should be pleased also, for we doubt if he has ever heard better reproduction.

Schumann: Concerto in D minor. Yehudi Menuhin (violin) with the New York Philharmonic Symphony Orchestra conducted by John Barbirolli. 4-12" discs (V-14913 to V-14916S) in album. Victor Set M-451. \$7.

Much has been written concerning this so-called "lost" concerto: how it was sent to the violinist, Joachim on its completion in 1853, who, though he played it in private, refused to give it a public performance; how on his death it was acquired by the Berlin State Library with the understanding that it would not be released for public performance until 1956; how Menuhin, on being shown a photostatic copy of the score, became intensely interested in the work and finally, largely through his efforts, it was released for performance. The first public performance was given by Georg Kulengampf and the Berlin Philharmonic on November 26, 1937. Less

than a month later Menuhin gave this work its first American performance. Since that time he has played it a number of times with the most important orchestras in this country.

We doubt whether this concerto will remain long in the repertoire of solo violinists after the novelty of its history has been forgotten. It has, however, a most beautiful slow movement, which is immediately appreciated—the last movement, we regret to say, shows, through its uneven structure, that the weakening of the composer's intellect had already begun. As a matter of fact, this was the last work of any importance that Schumann wrote—shortly afterwards he was admitted to a private asylum, where he died in 1856.

Victor is said to have taken especial pains with this recording, and we do not doubt it, for it certainly ranks with the best.

Mozart: Rondo in D major (K.382). Edwin Fischer (piano) and his Chamber Orchestra. 1-12" disc (V-DB3110). \$2.50.

On this disc we have as pleasing a bit of Mozart as we have listened to in a long time. With Edwin Fischer in the dual rôle of pianist and conductor we are assured of a most artistic performance, and that is just what we have—no one can deny it. Excellent reproduction makes this a record that can be heartily recommended.

Paganini—arr. Kreisler: Concerto No. 1 in D major—first movement. Fritz Kreisler (violin) and the Philadelphia Orchestra conducted by Eugene Ormandy. 2-12" discs (V-14420 and V-14421) in album. Victor Set M-361. \$4.50.

From the booklet which accompanies this set, we learn: "The recorded version here presents the first movement only of the Concerto No. 1—a miniature concerto in itself, transcribed for a modern orchestra by Mr. Kreisler. This arrangement adopts in the main the original string accompaniment, but the more colorful added instrumentation is Mr. Kreisler's, as are the *cadenzas*. . . This recording should be of special interest since it is the first made in America by Mr. Kreisler in many years, and the only one made with an American orchestra. The concerto was recorded in the Academy of Music, in Philadelphia, where because of the delicate acoustics it is possible to present a soloist with orchestra and maintain balance and perspective impossible in the conventional sound-studio."

One may say that this work is very much more Kreisler—the Kreisler of *Liebesfreud*, *Liebesleid*, *Caprice Viennois* fame—than it is Paganini; but what of it! We are very sure that Paganini would not care, and it is in this spirit that Kreisler has endeared himself to music lovers everywhere, and has found a place in their hearts which no other violinist has ever quite reached. Mr. Ormandy and the Philadelphia Orchestra supply just the support that is needed for a fine, well-rounded performance of this attractive work. The reproduction is of the best.

CHAMBER MUSIC



Mozart: Quintet in A major for clarinet and strings (K.581). The Budapest String Quartet and Benny Goodman (clarinet). 3-10" discs (V-1884 to V-1886) and 1-12" disc (V-14921) in album. Victor Set M-452. \$6.50.

Many of us know that Benny Goodman is a clarinetist of the first rank, and that he was well schooled in the classical repertoire long before he became the most famous swing virtuoso of our time. For those who did not know this, these records offer ample proof. The success of this recording depends upon the number of persons who can realize that it is Benny Goodman, the serious artist, who is making this recording, and not Benny Goodman, the world's greatest "hot" clarinetist. In our opinion it is a fine performance from every angle—nothing but blind prejudice can spoil its wide acceptance among intelligent music lovers.

Beethoven: Senerade in D major, Op. 25. The Klingler Trio. 3-12" discs (V-EH1073 to V-EH1075). \$1.90 each. (Three-pocket album available with these records at 50c additional.)

This pleasing little serenade for violin, viola and flute dates from 1803. It will very likely be new to most record collectors—English Decca issued a recording of it several years ago but very few copies were brought to America, because of the poor surfaces of the Decca records of that day. We do not recall ever having heard the earlier recording and so cannot compare it with the present one. As the work itself is not a difficult one, and as the present artists are fully equal to the task they have taken upon themselves, we are very sure that this recording will prove to be highly satisfactory. The reproduction is excellent.

Dvorák: Quartet No. 6 in F major (American). Roth String Quartet. 3-12" discs (C-69181D to C-69183D) in album. Columbia Set 328. \$5.

We are delighted to note that Columbia has selected the Roth Quartet to make a new recording of the Dvorák "American" Quartet. We can very well stand a modern recording of this popular work, and we cannot think of a more appropriate group than the Roths for the task. For judging from the lovely result, it must have been a very pleasant piece of work. As the reproduction is particularly fine, we can recommend this set without reservation.

Haydn: Trio in D major (B. & H. No. 30). Albert-Lévêque (piano); René Le Roy (flute) and Lucien Kirsch (violoncello). 2-12" discs (MU-1043 and MU-1044) in album. Musicraft Set 8. \$3.50.

A jolly little piece, and one that should appeal to a large number of music lovers, especially those who are fond of flute music. The flute, somewhat because of the nature of the instrument itself, and partly because of the prominence of the part which

Haydn wrote for it, stands in the forefront in this sparkling and attractive work. The world-renowned flautist, René Le Roy, again demonstrates the excellence of his art on these discs. The reproduction is satisfactory throughout.

Beethoven: Sonata No. 2 in A major, Op. 12, No. 2. Four sides, and **Sonata No. 6 in A major, Op. 30, No. 1.** Simon Goldberg (violin) and Lili Krauss (piano). 5-12" discs (D-29033 to D-29037) in album. Decca Album 3. \$5.75.

As an example of perfect balance between two sensitive and capable artists, the performances upon these discs may be considered as prime expositions. We can readily understand why many persons will prefer these recordings to the previous ones by Kreisler and Rupp, although the surfaces of the samples at hand are not as smooth and quiet as those of the H.M.V. discs. At their modest price these records are fine value.

MacDowell—arr. Beale: **To a Wild Rose, Op. 51, No. 1** (from "Woodland Sketches"). One side, and **Sammartini**—arr. Beale: **Canto Amoroso.** The Aeolians (violin, flute, violoncello, and harp). 1-10" disc (V-4391). \$1.

A delightful, soothing little disc that should have a wide appeal—ideal music for the quiet hour at the end of a busy day. Beautifully played and superbly recorded.

PIANO



Mozart: Sonata No. 14 in C minor (K.457). Walter Gieseking (piano). 2-12" discs (C-69161D and C-69162D) in album. Columbia Set X-93. \$3.25.

As we listen to this work, we seem to see the form of the mighty Beethoven, that musical giant, who, a few short years later, was to give the world his great series of piano sonatas that have stood preëminent throughout the ages. There is a strength of purpose and a solidity of form here and in the *Fantasia in C minor*, which, upon Mozart's authority, we may consider an introduction to it, that place both of these works in a unique position in relation to his other compositions for piano. A fairly satisfactory recording of the *Fantasia* has been made by Franz Joseph Hirt, but this is the first recording to be made available of this important sonata.

When the present recording was released in England last year, it was greeted with most enthusiastic reviews. A. R., writing in *The Gramophone*, after describing the work itself, said of the performance:

"Gieseking gives an exceedingly fine performance of what is certainly the most testing of the Mozart Piano Sonatas. He brings out, without undue force or exaggeration, the passion and drama of the First and Last Movements and penetrates beneath the

surface of the ornaments of the Slow Movement to the underlying seriousness of thought. The pianoforte student should follow him intently through every bar of this movement, score in hand. He could have no finer lesson in all that makes up the art of piano-playing. Has any pianist a more beautiful *staccato* than Gieseking? Here is perfect timing and control."

The reproduction of the piano upon these discs rates with the best.

Mozart: Sonata in D major (K.448). Four sides, and **Clementi: Sonata No. 1 in B flat major.** Grace Castagnetta and Milton Kaye (pianos). 3-12" discs (TM-1302 to TM-1304) in album. Timely Set 3K. \$5.

Mozart and Clementi were contemporaries and both played at a famous command performance before Emperor Josef II of Austria in 1781. This performance has gone down in history as a "contest" in the skill of pianoforte playing. It is said that Mozart considered Clementi a "mere mechanic," but that the older player was greatly impressed with Mozart's singing tone and delicate touch, and afterwards changed his style of playing in the direction of that of his younger fellow-player.

Neither of the present works is of great importance, but each is attractive in its own way. Both have a sparkle and verve that make them very pleasant to listen to. The present artists give a spirited performance that should prove highly satisfactory, even to the most critical. The recording is beyond cavi.

There is an error in the labeling of the Mozart work; it is marked K. 381.

Chopin: Scherzo No. 3 in C sharp minor, Op. 39. Simon Barer (piano). 1-12" disc (V-14926). \$2.

The popularity of Simon Barer is gaining rapidly in America. If you are not familiar with the art of this truly great pianist, this disc may serve as an adequate introduction. In the opinion of many of the older critics, Barer strikes a happy medium between the massive power of Anton Rubinstein and the extreme delicacy of de Pachmann. He is the ideal interpreter of Chopin, whose music he sincerely reveres. Superb reproduction is an added feature of this record.

Debussy: Jardins sous la pluie. One side, and **Poulenc: Mouvements perpétuels, No. 1, in B flat major.** Half a side, and **Stravinsky: Etude.** Benno Moiseiwitsch (piano). 1-12" disc (V-C2998). \$1.90.

An adequate recording of Debussy's *Jardins sous la pluie* is most welcome. We believe that nearly everyone will be delighted with Moiseiwitsch's delicately fanciful interpretation—not a harsh note intrudes. The Poulenc and Stravinsky pieces are

showy little trifles that should catch on without much effort on the part of the listener. The recording is especially good.

VOCAL



Brahms: Vier erneste Gesänge, Op. 121 (Four Serious Songs). Doda Conrad (bass) with piano accompaniment by Erich Itor Kahn. 2-12" discs (V-DB5052 and V-DB5053). \$2.50 each.

Denn es gehet dem Menschen; Ich wandte mich und sehe an; O Tod, wie bitter bist du; Wenn ich mit Menschen.

We are glad to report that there are now available very satisfactory recordings of Brahms' *Four Serious Songs*, the importance of which cannot be overestimated. Richard Specht said of them:

"If the whole of Brahms' music were to be condemned to destruction and we were allowed to keep but one work, hard as the choice would be and many wonders as would be missed, I should choose these *Serious Songs*. All that is immortal in Johannes Brahms is here enshrined like a talisman which discloses to the initiated a clue to the mysteries of the universe. Here is the loftiness of his sublime and deeply emotional inspiration . . ."

We are very sure that most persons will very much prefer the present recordings by Doda Conrad to the ones that have been previously available. Mr. Conrad has a rich bass voice of excellent quality, and his sympathetic and reverent interpretations seem superb to us. Splendid recording is an added feature of this pair of grand discs.

Ives: Six Songs. Mordecai Bauman (baritone) with piano accompaniment by Albert Hirsh. 1-12" disc (NMQR-1412). \$1.50.

Charlie Rutlage; Evening; Resolution; Ann Street; Two Little Flowers; The Greatest Man.

As the art of writing fine songs in America progresses slowly and certainly unevenly, it is well to pause occasionally and consider that which has been accomplished. In doing this, it is certain that we shall investigate the work of Charles Ives in this field, and the present disc, containing six of his short songs, presents an excellent opportunity. Mr. Ives, in his one hundred or more songs, demonstrates that he is typically American in both his texts and music. He was born in Danbury, Connecticut, in 1874, and while he is largely self-taught, he did study with Dudley Buck, Harry Rowe Shelley, and Horatio Parker. As early as 1895, Ives began to experiment with new musical forms, some of which were the basis of certain innovations which came a decade later at the hands of such moderns as Schönberg and Stravinsky. Serious students of music will surely welcome this unusual disc. Mordecai Bauman is an ideal interpreter, and excellent support is rendered by Albert Hirsh at the piano. The reproduction

of Mr. Bauman's rich, well-rounded baritone voice is splendid.

Songs of Famous Russian Composers. (Sung in Russian.) Vladimir Rosing (tenor) with piano accompaniment by Hans Gellhorn. 5-12" discs D-29046 to D-29050) in album. Decca Set 9. \$5.75.

- D-29046 Glinka—Northern Star
Virtus Antiqua
Nevstrueff—Song of the Poor Wanderer
Dargomwizski—The Drunken Miller
- D-29047 Borodin—The Sea
Rimsky-Korsakov—The Rose and the Nightingale, Op. 2, No. 2
Southern Night
- D-29048 Tschaiakowsky—At the Ball, Op. 38, No. 3
Again as Before, Op. 73, No. 6
Do Not Speak, Beloved, Op. 6, No. 2
Why, Op. 6, No. 5
- D-29049 Arensky—Dream on the Volga—Lullaby
Autumn, Op. 27, No. 2
Gretchaninoff—The Mournful Steppe,
Op. 5, No. 1
Snowflakes, Op. 47, No. 1
Rain, Op. 66, No. 2
- D-29050 Rachmaninoff—In the Silent Night, Op. 4, No. 3
Spring Waters, Op. 14, No. 11
Oh, Do Not Sing Again, Op. 4, No. 4
The Island, Op. 15, No. 2

Dramatic performances of a variety of Russian songs, many of them recorded for the first time, rather than examples of fine singing! Rosing's voice seems to be continually improving, but he never lets the rules of the art stand in the way of a dramatic effect. However, we enjoyed most of his work in this album. We might point out particularly his robust performance of Glinka's *Virtus Antiqua*, and his highly impressive interpretation of Borodin's *The Sea*.

An attractive feature of great value is the excellent brochure which accompanies this set of discs. In a fine foreword, Richard Holt nicely introduces the songs contained in this anthology, and then provides us with an interlinear English translation of the Russian texts. If you are interested in Russian songs, you will surely find this collection well worth your investigation. The reproduction is highly satisfactory.

Ball: Mother Machree. One side, and **Del Riego: The Green Hills of Ireland.** Richard Crooks (tenor) with piano accompaniment by Frederick Schauwecker. 1-10" disc (V-1805). \$1.50.

We remember when such songs recorded by John McCormack sold by the thousands to phonograph owners, but today we rather feel that persons who are interested in such pieces get an ample supply on the radio, and are not disposed to pay \$1.50 for a record of them, even if they are as superbly sung

as they are on this disc. Perhaps we are wrong—only the number of copies sold will answer the question.

Ronald: Oh, Lovely Night. One side, and **Rodgers: At Parting.** Kirsten Flagstad (soprano) with piano accompaniment by Edwin McArthur. 1-10" disc (V-1890). \$1.50.

We suppose a great many persons will wish a recording of Miss Flagstad singing in English—perhaps that is the reason for this little disc. There are so many fine things that this great artist might do that, to us, it seems somewhat a waste of time to bother with the trifles the present disc contains. Reproduction—excellent.

Schumann: Mondnacht, Op. 39, No. 5. One side, and **Schubert: Musensohn, Op. 92, No. 1.** Heinrich Schlusnus (baritone) with piano accompaniment by Sebastian Peschko. 1-10" disc (PD-30029). \$1.50.

Heinrich Schlusnus seldom disappoints his many admirers, and this little disc is no exception. We can offer nothing but praise for such impeccable singing. The reproduction is excellent, too.

Brahms: O wüsst' ich doch den Weg zurück, Op. 63, No. 8. One side, and **O kühler Wald, Op. 72, No. 3.** Karl Erb (tenor) with piano accompaniment by Bruno Seidler-Winkler. 1-10" disc (V-DA4429). \$1.85.

We rather feel that even the most critical will be well pleased with Karl Erb's rendition of these two Brahms' songs. Excellent recording prevails.

BAND



The Tempest (arr. Williams). One side, and **Thady You Gander** (arr. Foster). Folk Dance Band conducted by Ronnie Munro. 1-10" disc (V-B8732). \$1.35.

Mutual Love (arr. Porter). One side, and **The Comical Fellow** (arr. Porter). Folk Dance Band conducted by Ronnie Munro. 1-10" disc (V-B8733). \$1.35.

Authentic English folk dance recordings for those who are interested in such things. Played with plenty of spirit and well recorded by an appropriate band.

Sousa—arr. Hume: Liberty Bell—March. One side, and **Zimmermann: Anchors Aweigh—March.** Band of H. M. Grenadier Guards conducted by Major George Miller. 1-10" disc (C-366M). 75c.

One of England's most famous bands turns out superb recordings of these old favorites. If you like good band records, don't miss this one.

CHORAL



American Song Album. The Madrigal Singers conducted by Lehman Engel. 4-10" discs (C-4205M to C-4208M) in album. Columbia Set 329. \$4.50.

C-4205M *Battle Hymn of the Republic*
Marching Through Georgia
Bradford
Ode on Science

C-4206M *The American Hero* (or, *Bunker Hill*)
The Loved Ones
Chester
Brave Wolfe
Old Colony Times
The Burman Lover (or, *The Little Canoe*)

C-4207M *Lilly Dale*
Lubly Fan, Will You Cum Out Tonight?

C-4208M *Oh, Suzanna*
Listen to the Mocking Bird
Cocaine Lil

Those students who are interested in the development of the American song from the period of the late eighteenth century until the end of the Civil War will find this collection of inestimable value. An excellent booklet of notes prepared by Lehman Engel, with the texts of the various songs, accompanies the album. Those who are not interested from the historic angle may not be so enthusiastic—they may criticise the soloists who are not always on the key, and they may not think that the chorus work is up to the usual high standard of this group.

Bach: Johannes-Passion—No. 67, Ruht wohl (Final Chorus). Chorus and Orchestra of the Berlin College directed by Professor Fritz Stein. 1-12" disc (V-EH1062). \$1.90.

If you will compare this recording with some of the recent Bach choral recordings made in England and America, you will quickly realize that there is a certain red-blooded warmth in the German version that is lacking in the others. Bach is not dry as dust—he is vital, and can be made just as much alive as any other composer, if his music has the proper spirited direction. We believe that many Bach enthusiasts will acclaim this record which recently arrived from abroad. The reproduction is highly satisfactory.

The White Whirlwind (folk song arr. Alexandroff). One side, and **Knipper—arr. Alexandroff: Song of the Plains.** Choir of the Red Army of the U. S. S. R. directed by A. V. Alexandroff. 1-10" disc (C-4204M). \$1.

Choral recordings in the typical Russian style—if the work of the Don Cossacks appeals to you, you will very likely find this disc of interest. The reproduction is highly satisfactory.

VIOLIN



DeFalla—arr. Kochanski: **Canciones populares Espanolas**—Asturiana. One side, and **Kodály**—arr. Milstein: **Il pleut dans la ville**, Op. 11, No. 3. Half a side, and **Moussorgsky**—arr. Milstein: **La Couturière**. Nathan Milstein (violin) with piano accompaniment by Leopold Mittman. 1-10" disc (C-17111D). \$1.

A mighty attractive little record containing three interesting pieces. Of especial note is Milstein's arrangement of Moussorgsky's *La Couturière* (The Seamstress). His performance of this tricky little composition is worthy of particular praise. Here is a disc that will fit nicely into almost any program.

ORGAN



Bach—arr. Courboin: **Suite No. 3 in D major**—Air. One side, and **Bach: Chorale-Prelude**—*Herzlich thut mich verlangen* (Fervent Is My Longing). Charles M. Courboin (organ—The Grand Court, Wanamaker's, Philadelphia). 1-12" disc (V-14927). \$2.

Many persons will get great musical joy and comfort from these splendid organ recordings, especially from Dr. Courboin's arrangement of the immensely popular "Air for the G String." In our opinion, from the standpoint of reproduction, these are the best of the Victor series of recordings of the great Wanamaker organ.

MISCELLANEOUS



Markham: The Man With the Hoe and other Poems. Edwin Markham, *himself*. 3-12" discs (TM-1000 to TM-1002) in album. \$5.

Timely Records, Inc., sent to the studio recently the most successful collection of recordings yet to be made by any literary figure. Housed in an artistic album, beautifully boxed, are three discs containing a number of poems by Edwin Markham, the Dean of American Poets. Heading the list are the two poems for which he is best known, *The Man with the Hoe* and *Lincoln, the Man of the People*. If this album contained nothing else, it would be well

worth its modest price. To hear the great poet of the people read, with intense fervor, these masterpieces of social philosophy is a psychological experience that one will never forget. *The Man with the Hoe* is more timely today than when it was written nearly forty years ago, and in reading it Mr. Markham, despite his eighty-six years, breathes into it a spirit of virility that cannot help striking through all barriers direct into the hearts of his listeners. It will be a callous person indeed who is not moved by these readings. It is our hope that the young people in our schools will have an opportunity of hearing them. May we suggest that each school place this album at the head of its list of wanted records?

A most interesting illustrated brochure prepared by the poet's son, Virgil Markham, is included with this unique album. The Timely recording engineers are to be sincerely congratulated upon the skill they have shown in so faithfully catching every little inflection of Mr. Markham's voice. These discs are truly Edwin Markham, *himself*.

Beethoven: Sonata in C minor, Op. 13. Adagio Cantabile. Elly Ney (piano). One side, and **Beethoven's Heiligenstädter testament vom 6.10.1802**. Read by Elly Ney. 1-12" disc (V-DB-4460). \$2.50.

On this unusual disc will be found the greater portion of Beethoven's famous Heiligenstädter letter read by Elly Ney. This unique document was written by Beethoven at Heiligenstädt and dated October 6, 1802. It was addressed: "For my Brothers Carl and _____ to be read and executed after my death." Although the letter was intended for both of his brothers, the name Johann does not appear anywhere—just a blank space where it ordinarily would have been written. An excellent translation of this moving testament may be found in the first volume of Thayer's *The Life of Ludwig van Beethoven* (page 352). Miss Ney reads in a quiet dignified manner giving the text its full dramatic value. Students of German, as well as lovers of the immortal Beethoven, will no doubt find this disc of great interest.

On the reverse side, Miss Ney plays, very acceptably, the slow movement from the *Sonata in C minor* (Pathétique).

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

VOL. 6. NO. 6

AUGUST 1938

By mail to any address
25c. per year

WE have had numerous inquiries about the new Walco Sapphire Needle, which has been widely advertised by a number of dealers. We have been experimenting with this needle for a number of months—in fact, we had samples weeks before it was placed on the market. A circular, issued by the manufacturers of this needle, is before us; let us consider what it says. It begins by stating that a Walco Sapphire Needle "will not wear down your treasured records . . . will not have to be changed for years, even if you play your phonograph daily . . . will play without scratch, and bring out the most brilliant tone of your records."

Our experience is that it will not wear your records; we have played several records over 100 times each without any apparent wear. Whether it will last for years or not we cannot state—it would be our guess that one year's playing would be safer. We suggest that the date one of these needles is placed in the reproducer be noted and that it be replaced one year from that day. To say that this needle will play without scratch is a pretty broad statement. We prefer to say that it has no more, perhaps a little less, scratch than a chromium needle. We found its reproducing qualities excellent. The only way that we know of securing better reproduction is to use full-tone shadowgraphed steel needles—a new needle for each side of each record played. Even when this is done, it takes laboratory instruments to measure the improvement in the reproduction.

After careful thought and months of earnest consideration, we feel that it is safe to recommend these needles to our readers. We have been in touch with a number of dealers who have had considerable experience with them, and we have yet to find a dealer whose cus-

tomers are not thoroughly satisfied and enthusiastic about these new reproducing points. Throughout our association with the phonograph industry, covering a period of over twenty-five years, we have always been suspicious of so-called permanent reproducing points, and for that reason we refrained from mentioning the Walco needle until we felt that it was entirely safe to do so. An important fact to bear in mind is that this needle may be ruined by dropping it upon the record with sufficient force to shatter the sapphire point. The point may also be damaged by striking it against the metal edge of the turntable, or by playing very badly worn or cracked records. Modern automatic phonographs will not drop the needle upon the record with enough force to injure it in any way.

If you would like to try one of these Walco Sapphire Needles, and your local dealer cannot supply one, an order addressed to the publishers of this bulletin will be filled promptly. The price of the needle is \$2 (postpaid throughout the world).

* * *

We recently came across three little albums in Victor's Export Catalogue that we felt might be of interest to a number of our readers. The first is an album of South American and Cuban dance tunes, played by native orchestras with vocal choruses in Spanish. A number of rhumbas, congas, and boleros are included in this collection. If you took a southern cruise last winter, perhaps you would like to hear again some of the music you enjoyed so much in the cafés. Victor Set S-11. 6 10-inch discs. Price \$5.

A group of Viennese Waltzes is included in the next album, played by several European orchestras, headed by the famous Marek

Weber's Orchestra. All of these bands specialize in playing waltzes in the true Viennese manner. An hour of excellent dinner music is supplied by this set of records. Victor Set S-12. 6 10-inch discs. Price \$5.

The third, and the album which will have the greatest general appeal, contains genuine Hungarian Gypsy music played by native orchestras in their inimitable style—a style that no other musicians in the world seem able to master. If this type of music appeals to you, don't hesitate to investigate this little album. Victor Set S-13. 6 10-inch discs. Price \$5.

ORCHESTRA



Brahms—arr. Hermann: *Liebeslieder*—Walzer, Op. 52. Five sides, and **Sibelius**: *Rakastava*, Op. 14. Three sides, and **Roussel**: *Sinfonietta*. N. B. C. String Symphony Orchestra conducted by Frank Black. 5–12" discs (V-12229 to V-12233) in album. Victor Set M-455. \$7.50.

Last November Victor released an album of selections played by the N. B. C. String Symphony Orchestra under the direction of the present conductor. That collection was called Program No. 1, and this month we have Program No. 2. Despite the fact that the selections in the first album were of prime interest and certainly played with consummate skill, that set of records met with only mediocre success. It just seems that American record buyers wish to make up their own programs, and that they fight shy of any ready-made ones. In the case of the Frank Black albums this is certainly too bad, for a great many persons thus miss some of the nicest records available. Won't you put your prejudice aside in the case of the present album, and, when you go to your dealer's store for your next visit, ask him to play a little of each of the selections it contains? We believe that you will be amply repaid, for you are likely to hear some very charming music that may be entirely new to you.

Prokofieff: *Lieutenant Kije*—Suite, Op. 60. Boston Symphony Orchestra conducted by Serge Koussevitzky. 3–12" discs (V-14948 to V-14950) in album. Victor Set M-459. \$6.50.

We have just had a grand time listening to Prokofieff's *Lieutenant Kije Suite*. It has been played a number of times in America during the last year by the Boston Symphony Orchestra, but this is the first time that we have had the opportunity of hearing it. A highly amusing musical satire of military life under Czar Nicolas I, this suite is taken from the score which Prokofieff supplied for the very successful Soviet film of the same name. The picture

was produced in 1933, and the suite was arranged and first played in Moscow in 1934. Mr. Nicolas Slonimsky gives the following sketch of the story: "The subject of the film is based on an anecdote about the Czar Nicolas I, who misread the report of his military aide so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer of that name (as misread by the Czar). Hence all kinds of comical adventures and quid-pro-quo's."

An excellent leaflet, which gives considerable information, accompanies the album and adds greatly to the enjoyment of this highly interesting set of discs. We had great fun listening to these records, and we believe that many of our readers will enjoy them, too. Koussevitzky's performance and the magnificent recording are beyond cavil.

Mozart: *Symphony No. 29 in A major* (K.201). London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3–12" discs (C-69213D to C-69215D) in album. Columbia Set 333. \$5.

It would seem to us that this is by far the most important release of the month. A superb recording of a Mozart Symphony that has not been recorded before, and at the hands of Sir Thomas Beecham—the Mozart interpreter *par excellence*. The reproduction is as smooth as velvet. This set certainly needs no further praise.

We realize that this is one of Mozart's early works; that it was written when he was but eighteen years of age. We know that it is not one of his masterpieces. However, there is joy in the less profound things of life, and there are times when most of us appreciate and welcome music that is tuneful, delicate—one might say almost wistful. If you are in the mood for such fare, you can do no better than to select this altogether charming set of records.

Haydn: *Symphony No. 13 in G major*. N. B. C. Symphony Orchestra conducted by Arturo Toscanini. 3–12" discs (V-14928 to V-14930) in album. Victor Set M-454. \$6.50.

Victor felt this set was of sufficient importance to warrant a special release, and so a couple of weeks ago, just as soon as Toscanini approved the recording, it was made generally available. It created quite a stir amongst record collectors, for it was the first recording of the N. B. C. Symphony under Toscanini's direction. It was enthusiastically received and many libraries of recorded music have been enriched by the addition of this fine album.

This symphony is a favorite of Mr. Toscanini's, and in presenting it he gives us of the best of his supreme genius. The Victor recorders, realizing the importance of their work, have been most careful in seeing to it that there are no flaws in the repro-

duction. This set of discs may be recommended without reservation.

Pop Goes the Weasel (arr. Cailliet). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4397). \$1.

Just as this issue was about to go to press, Victor announced the special release of Lucien Cailliet's symphonic arrangement of *Pop Goes the Weasel*. Mr. Cailliet, whose name appears twice on the list of personnel of the Philadelphia Orchestra—first as a clarinetist and again as "Music Arranger"—is well known for his excellent orchestral arrangements, especially of Bach. The present "Symphonic Novelty" is a far cry from the work of Mr. Cailliet with which we are familiar. It is a jolly, humorous little piece that cannot help bringing a smile to the face of even the grouchiest old fossil. It is just the sort of thing that is likely to catch on, and it would not surprise us a bit if it would soon be heard upon thousands of phonographs all over the country. The reproduction is grand.

Mozart: Symphony No. 38 in D major (K.504—"Prague"). Vienna Philharmonic Orchestra conducted by Bruno Walter. 3-12" discs (V-12239 to V-12241) in album. Victor Set M-457. \$5.

We could never understand why Mozart's Prague Symphony was not considered among his best works in this form. To us it seems to have everything that his famous E flat, G minor, and Jupiter have, and we have certainly been hoping for a domestic release of this important composition (there is a rather poor version by the Vienna Philharmonic under Kleiber in the European catalogues). We are sorry that we cannot recommend the present recording without reservation. We must call attention to the fact that the auditorium in which this recording was made has a slight echo which may cause the more fastidious listeners a little annoyance. Chords, especially bass ones, may seem to be a trifle blurred. However, this slight defect in reproduction did not hinder our enjoyment of Walter's crystal-clear performance, or of our pleasure in being able to add to our library a much wanted item that has been missing for far too long a time.

Spanish Album, Volume II. The Madrid Symphony Orchestra conducted by E. F. Arbós. 4-12" discs (C-68923D, C-69201D to C-69203D) in album. Columbia Set 331. \$6.

C-68923D *Granados*—Danzas españolas No. 6 in D major
Goyescas—Intermezzo

C-69201D—*Breton*—La Dolores—Jota

C-69202D—*Turina*—La Profesion del rocio

C-69203D—*Arbós*—Noche de Arabia—Intermezzo

A number of years ago Columbia selected a group of recordings by the Madrid Symphony Orchestra conducted by Arbós and issued them in its Album Set No. 146. This item was received with considerable enthusiasm and has remained a fairly steady

seller ever since. This month Columbia has chosen another such group, and while the recording is at least six or seven years old, it sounds quite well. For the most part, these recordings are the best that are available of the selections included. As the records may be purchased separately at \$1.50 each, it might be well to sample these discs before you purchase the entire album.

Couperin: Concert dans le goût théâtral. Wiesbadener Collegium Musicum conducted by E. Weyns. 2-12" discs (T-E2354 and T-E2355). \$1.50 each.

Ouverture, Air, Grand Ritournelle, Air léger, Air tendre, Sarabande, Air léger, Air tendre, Air des Bacchantes.

It is very likely that many of us associate Couperin only with the harpsichord, and there is very good reason for that, for he was one of the greatest harpsichordists of all time, and wrote who knows how many pieces for that instrument. Most of the recordings that we have of his music have been made on the harpsichord. However, he wrote in many other forms. For example, he composed fourteen *Concerts de Symphonies*, of which the present one is number eight. It is in the "theatrical" style and the influence of Lully, who preceded him by a few years, is clearly discernible.

The music upon this pair of discs will be new to many of us, and will, we believe, be pleasing to most persons who have a broad appreciation. The performance and the recording are excellent.

Franck—trans. O'Connell: *Grand Pièce Symphonique*—Andante. One side, and *Tschaikowsky*—trans. Stokowski: *Solitude, Op. 73, No. 6.* Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-14947). \$2.

Charles O'Connell has transcribed for orchestra the Andante from Franck's well known organ work, keeping at all times the tender spirit of this gentle music. His work should appeal to all those who are fascinated by the subtle elegance of Franck's music. Stokowski has taken *Tschaikowsky's Solitude* and made it into a most attractive orchestral work. The Philadelphia Orchestra, under his distinguished direction, presents both of these pieces in recordings that should find a ready market among music lovers everywhere. Superb reproduction is an added feature.

Beethoven: Egmont Overture, Op. 84. Vienna Philharmonic Orchestra conducted by Felix Weingartner. 1-12" disc (C-69195D). \$1.50.

Of the many recorded versions of this popular overture that are now available, it would seem to us that this is the outstanding one. Weingartner gives a sane and straightforward reading which is never dull for a moment—he gives us Beethoven as we believe the great composer would want us to have him. Very fine reproduction is an added feature.

Rossini—arr. Respighi: **La Boutique Fantasque**—Ballet Suite (selections). London Philharmonic Orchestra conducted by Walter Goehr. 1–12" disc (C-69212D). \$1.50.

The Monte Carlo Ballet Russe has featured this ballet which Respighi arranged from piano pieces of Rossini. It is good theatrical stuff as presented on this disc by the London Philharmonic under Walter Goehr, and will appeal particularly to those who have been fortunate enough to witness the stage performance. The reproduction is very good.

Rossini: Guglielmo Tell (William Tell)—Overture. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2–10" discs (V-4393 and V-4394) in album. Victor Set M-456. \$2.50.

Of the many recorded versions of this popular overture, we would place this one at the top of the list. Victor "higher fidelity" recording at its best, and an excellent value at its modest price.

Old Timers' Night at the "Pops" (arr. M. L. Lake). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1–10" disc (V-4395). \$1.

Old favorites in the hurdy-gurdy style of the "gay nineties"—appropriate for the reunion of your father's bicycling club. Well recorded.

Strauss: Künstlerleben, Op. 316 (Artist's Life). Orchestre Raymonde conducted by G. Walter. 1–10" disc (C-368M.) 75c.

A nice little recording of Johann Strauss' popular *Artist's Life Waltz*—well played and recorded. Note its modest price.

CONCERTO



Dvorák: Concerto in B minor, Op. 104. Pablo Casals (violin) with the Czech Philharmonic Orchestra conducted by Georg Szell. 5–12" discs (V-14936 to V-14940) in album. Victor Set M-458. \$10.

(This annotation is reprinted from the May 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

There are very few good violin concertos, certainly not more than a half dozen, and this one rates in that small group. It has been recorded before, but it is not necessary to consider the earlier version now that we have this superb one by the incomparable Casals. From the first note that he plays, we realize that he has the situation well in hand, and that we are to have a fine, spirited performance with the nicest regard for color and phrasing. The orchestra composed of Dvorák's fellow countrymen, under the distinguished direction of Georg Szell, rounds out a performance that fully deserves the highest praise. Reproduction—excellent.

Walton: Concerto for viola and orchestra. Frederick Riddle (viola) with The London Symphony Orchestra conducted by William Walton. 3–12" discs (D-29043 to D-29045) in album. Decca Set 8. \$3.50.

(This annotation is reprinted from the May 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

This is certainly one of the most important releases of the month. William Walton's *Viola Concerto*, which was dedicated to Lionel Tertis, and first played in 1929 by Paul Hindemith at the Promenade Concerts under Sir Henry Wood, is one of the major works of our generation that has much more than an even chance of living on indefinitely. This opinion is shared by many musical critics upon whose judgment we rely implicitly. The very conservative Professor Donald Tovey said in writing of this work: "This seems to me one of the most important modern concertos for any instrument . . . I can see no limits for the tone-poet who created it."

This work should be considered as a whole, for it was surely conceived as an entirety. Its three contrasting movements are but the development of a single mood. This mood is that of the solo instrument itself. If ever a concerto was written with the spirit of the solo instrument as its guiding star, this is that work. Its plaintive lyric melodies, its tender touches of melancholy, and its occasional turn toward gaiety are certainly the true spirit of the viola.

There is little or no opportunity for the soloist to shine in the spotlight in this concerto. It is symphonic in character, with the viola part stressed rather than placed out in front. Frederick Riddle, the highly capable player in this recording, is most modest in this regard, and is to be congratulated upon his restraint, which makes for the glorious, perfectly balanced performance we find upon these discs. The reproduction is satisfactory.

OPERA



Kuhlau: Elverhøj (Elves' Hill)—Potpourri. (Sung in Danish.) Soloists, Chorus, and Orchestra of the Copenhagen Royal Opera directed by J. Hye-Knudsen. 1–12" disc (C-9144M). \$1.50.

Friedrich Kuhlau (1786-1832) was born in Germany but went to Denmark to escape conscription in 1810 and remained there for the balance of his life. He taught piano and theory, and also played the flute in the court orchestra. He is best remembered for the several operas which he wrote and for the music he composed for Heiberg's *Elverhøj*—a folk drama, whose popularity amongst the Danish people remains until this day.

The present recording, containing a few highlights from this work, will be of little interest to those persons not familiar with it in its entirety. The reproduction is highly satisfactory.

CHAMBER MUSIC



Brahms: Sonata in E flat major, Op. 120, No. 2. Frederic Thurston (clarinet) and Myers Fogg (piano). 3-12" discs (PD-516735 to PD-516737). \$2 each. (Three-pocket album available with these records at 50c extra).

In his late maturity, Brahms turned to the clarinet for the expression of some of his most intimate thoughts. He felt that it was more suited to the piano than any of the stringed instruments. The two sonatas, which make up Opus 120, were written with that instrument in mind, although Brahms made versions for viola and piano available. No. 1 in F minor has been recorded in the latter form by Lionel Tertis (viola) and Harriet Cohen (piano). The present recording is the only one that we know of the second in E flat major. These works, which many think were "obituary poems and belated love letters" to Elisabeth von Herzogenberg who had died shortly before they came into being, are of such an intimate and personal nature that they are not suitable for the concert platform. They may be best understood in the quiet of one's own room, with a few sympathetic listeners or, better still, alone. This excellent recording makes the latter possible. For the thoughtful music lover, who cares to dream a bit of the innermost feelings of the beloved Brahms, these records are sincerely recommended. The reproduction is highly satisfactory.

Handel: Sonata in A major for violin and figured bass, Op. 1, No. 14. Stefan Frenkel (violin), Sterling Hunkins (violin) and Ernst Victor Wolff (harpsichord). 1-12" disc (MU-1082). \$1.50.

We know of no other recording of this gay and tuneful Handel sonata. It is played in the spirit of its time, and cannot help giving joy to those who appreciate music of this type. The artists are thoroughly capable and the ensemble work is excellent. With the addition of fine recording, this is a disc not to be missed by those who are interested.

Boccherini—arr. Polo: Quartet in D major, Op. 6, No. 1. Poltronieri Quartet. 2-12" discs (C-69209D and C-69210D) in album. Columbia Set X-99. \$3.25.

This complete recording of a Boccherini String Quartet is a valuable addition to the repertory of recorded music, and the selection of the Poltronieri Quartet, who have taken a great interest in the chamber works of this early Italian composer, is indeed a happy one. We recall that these players made a recording of his *Quartet in E flat major* for N. G. S. a dozen or so years ago. It has since been withdrawn. At that time, it was the first opportunity we had had to hear a complete version of any of Boccherini's works in this form, of which he has over one hundred to his credit. We thought it was delightful then, and we had almost given up hope

of any of the others being recorded until this excellent set appeared on Columbia's list for this month. Boccherini, despite what a number of musical historians say, has a distinct individuality and an originality that places him apart from his contemporaries. Of course, he has been overshadowed by Haydn and Mozart, but students should not pass him by—he had something to say, and he said it in a most pleasing and attractive manner.

PIANO



Liszt: Ballade in B minor. Louis Kentner (piano). 2-12" discs (C-69207D and C-69208D) in album. Columbia Set X97. \$3.25.

This is the first recording of this work, and a very splendid one it is. Liszt wrote two ballades in the same key during the year 1854; the present one is the second of the pair. It is Lisztian to the full—plenty of thunder with here and there a flash of lightning. A. R., writing in *The Gramophone* (London), after stating that Louis Kentner is "the most able player of Liszt now before the public," says of this set of discs:

"In the best recording that he has yet made, Kentner displays a masterly grip of the music; a most impressive forcefulness which never allows the great rolling measures to degenerate into mere noise, and a crystal-like clarity and coolness in the treatment of the opposing tune. Backed up by splendid recording, this is an issue not to be missed."

Chopin: Rondo in E flat major, Op. 16. Anatole Kitain (piano). 1-12" disc (C-69211D). \$1.50.

This is the first complete recording of this early Chopin work, and while it does not measure up to his more mature compositions, it has a fascination of its own, for both the listener and the player, and some mighty tricky playing to test the technique of the best of pianists. Anatole Kitain demonstrates the great skill which is his in the faultless performance he gives us upon this disc. All pianists and students of the piano will certainly wish to hear the record. The reproduction is of the best.

Schumann: Romance in F sharp major, Op. 28, No. 2. One side, and **Brahms: Rhapsody in G minor, Op. 79, No. 2.** Arthur Rubinstein (piano). 1-12" disc (V-14946). \$2.

Both of these pieces have been recorded before, but never as well as upon this disc. We can recommend this as a very fine piano record—one that should appeal to a large number of music lovers.

Haydn: Sonata in F major. Arthur Loesser (piano). 1-12" disc (FRM-19). \$1.75.

There is so little of Haydn's work in this form available on records that this splendid disc is particularly welcome. It is doubly so when we consider the superb performance of Arthur Loesser—technically excellent and with a fine sense of the spirit

of this pleasing composition. The recording is the best that the Friends of Recorded Music have given us to date.

VOCAL



Satie: La statue de bronze; Le Chapelier. One side, and **Auric: Le Gloxinia.** Pierre Bernac (tenor) with piano accompaniment by Francis Poulenc. 1-10" disc (V-DA4893). \$1.85.

Three little modern songs—two by Erik Satie (1866-1925), whose original musical humor has been unequaled, and one by Georges Auric, a member of the famous *Le Six*. Pierre Bernac is an ideal interpreter of these tiny pieces, and the well known composer, Francis Poulenc, supplies adequate accompaniments. The reproduction is excellent.

Cadman: At Dawning. One side, and **Jacobs-Bond: Just A-Wearyin' for You.** Paul Robeson (bass) with orchestra. 1-10" disc (V-25873). 75c.

If any of our readers wish to add these old favorites to their collections, they can do no better than to select this modest-priced little disc. Paul Robeson's rich bass voice shows to advantage, and his diction should be taken as an example by other American singers. Reproduction—excellent.

Duparc: Chanson triste. One side, and **Duparc: Soupier.** Charles Panzéra (baritone) with piano accompaniment by Magdaleine Panzéra-Baillet. 1-10" disc (V-1892). \$1.50.

Lovers of the songs of Duparc will welcome the domestic release of this charming little disc which has been in the French catalogue for several years. Charles Panzéra is an ideal interpreter of this music, and his sonorous baritone voice shows to advantage in these splendid recordings.

Gretchaninoff: My Native Land. Half a side, and **Worth: Midsummer.** One side, and **Drink to Me Only with Thine Eyes.** Lotte Lehmann (soprano) with piano accompaniment by Erno Balogh. 1-10" disc (V-1893). \$1.50.

We suppose Miss Lehmann's American admirers are demanding a recording or two in English; for ourselves, we prefer any of her previous records to this one. We listened to the present disc several times, and we just could not find anything to praise.

Davis: To One Away. One side, and **Olmstead: All of My Heart.** Richard Crooks (tenor) with orchestra conducted by Wilfred Pelletier. 1-10" disc (V-1894). \$1.50.

Two encore numbers that should appeal to Mr. Crooks' radio audiences especially. Nicely sung and well recorded.

VIOLIN



Mozart—arr. Kreisler: Rondo in G major. Simon Goldberg (violin) with piano accompaniment. 1-12" disc (PA-R20373). \$2.

Here is a "find" for those who like delicate and charming little violin pieces. It is assumed that the cadenzas are Kreisler's—they certainly have all of the earmarks. Simon Goldberg, with the aid of an excellent accompanist, brings this music to us in that fairylike spirit of sheer delicacy that is so appropriate. If music of this character appeals to you, do not miss this superb disc.

Tartini—arr. Kreisler: Sonata: "Il Trillo del Diavolo." Nathan Milstein (violin) with piano accompaniment by Leopold Mittmann. 2-12" discs (C-69196D and C-69197D) in album. Columbia Set X-98. \$3.25.

We suppose Albert Spalding's admirers will believe that his recording of this tricky piece is better than Milstein's, and Mr. Milstein's admirers will prefer his, and so it will go. Each will select the recording that he likes best; we suggest that our readers listen to both versions and make their own choice. We would be mighty happy with either of them.

deFalla—arr. Kreisler: La Vida breve—Danza Espanola No. 1. One side, and **Kreisler: Liebesfreud.** Fritz Kreisler (violin) with piano accompaniment by Franz Rupp. 1-10" disc (V-1891). \$1.50.

Typical Kreisler pieces played in the typical Kreisler manner. A fine memento of this unique artist. Splendidly recorded.

MISCELLANEOUS



Johnson: Readings from "God's Trombones." James Weldon Johnson. 2-12" discs (MU-1083 and MU-1084) in album. Musicraft Set 21. \$3.50.

Musicraft offers, this month, readings by the late James Weldon Johnson, the great negro poet, diplomat, and teacher. Shortly before his sudden death last month Mr. Johnson selected for recording the following four pieces from his best known collection of poems, *God's Trombones*. They are: *Listen, Lord—A Prayer; The Creation; The Prodigal Son; and Go Down Death—A Funeral Sermon*. Many of us have read Mr. Johnson's poems, but until we hear him read them for us as he does on these records, it is very unlikely that we will have any idea of the beauty and strength of these simple little works. It is indeed fortunate that we, and those who are to come, may have the opportunity of knowing intimately, through these fine recordings, the spirit—one might say the very soul—of one of America's truly great poets, James Weldon Johnson.

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25c. per year

A BOOK in which we believe that a great number of our readers will be interested is the new *Macmillan Encyclopedia of Music and Musicians*. This comprehensive volume contains 2,000 pages, 8½ by 11 inches, and is bound in durable dark green buckram lettered in gold. It is nicely printed in double-column style on smooth, opaque paper of good quality. The type is very easily read.

This work was compiled and edited by Albert E. Wier, whose many writings on a vast number of musical subjects have made him known throughout the musical world. The huge number of subjects covered in this immense work makes it very difficult, in the limited space available, to give any adequate idea of the scope of the book. Information on some 16,500 composers is included. Of this number 14,000 are European composers, 1,200 are from England and 1,200 are from America. We might mention that American music and musicians are given greater consideration in this work than in any previous encyclopedia. In addition to the great number of composers represented, there will be found brief but accurate biographies of thousands of conductors, opera singers, teachers, pianists, violinists, organists, et al.

Over 4,000 musical terms and expressions are defined. Over 800 articles on various musical subjects are included, among which will be found such titles as: *An Outline of Musical History*; *A History of the Dance*; *A History of the Symphony and Sonata*; *A Study of Jewish Music—ancient and modern*; etc. Of particular interest are the excellent summaries of the

plots of over 300 grand and light operas. There are 2,600 articles and references to musical instruments. Radio broadcasting is comprehensively covered. Complete records of classical programs broadcast since 1926 by the National, Columbia, and British Broadcasting Companies are included.

If we were just starting a music library, this would be the first volume we would select for it. Also, no matter how comprehensive our library might be, it is certain that this book contains valuable additional information. The price of this encyclopedia is \$10 (post-paid throughout the world). Orders sent to the publishers of this bulletin will be carefully and promptly filled.

* * *

Since our remarks of last month regarding the Walco Sapphire Needle, we have had numerous inquiries about them. Many of our readers have sent for a needle, and as we have had practically no complaints, we presume that they are giving entire satisfaction. A number of persons made the inquiry as to whether the Walco Needle could be taken from the pick-up and replaced without harm to one's records. The answer is—yes. The Walco Needle is bent and a template comes with each needle which gives the proper setting in the pick-up. When the needle is removed, this template is used in replacing it; thus the needle goes back in the position held before it was removed. In view of the fact that it is in the same position, it cannot possibly harm the record.

ORCHESTRA



Haydn: Symphony No. 93 in D major. The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs (C-69266D to C-69268D) in album. Columbia Set 336. \$5.

Why this symphony has not been recorded before is just one of those mysteries that we do not believe anyone can solve. To our mind, it is one of the finest from the pen of the father of the symphony. It is interesting from the first bar of the slow introduction to the last bar of the gay, powerful, and witty finale. Sir Thomas Beecham turns in his usual impeccable performance, and as the best of reproduction attends this recording, it would seem to us that Columbia has the outstanding set of the month. We cannot recommend this album too highly.

Mozart: Sinfonia Concertante in E flat (K. 297b) (Anh. 9). The Berlin Philharmonic Orchestra conducted by Viscount Hidemaro Konoye. 4-12" discs (C-LX661 to C-LXS664). \$7. (Four-pocket album available with this set at 50c extra.)

This is one of the most important recordings of recent months. The work dates from 1778 and was written for the *Concert Spirituel* of Paris, but for some reason it was not performed and the manuscript was lost. Mozart did not keep a copy of it and Jahn gave up all hope of its being recovered. Shortly after Jahn's biography was published the score was found. The work is in the form of a Concerto Grosso with solo parts for oboe, clarinet, horn, and bassoon. The parts are quite difficult, but the present soloists are easily able to handle them, and turn in a performance that is beyond criticism. We have had a grand time playing these records, and we do not hesitate to recommend them to any of our readers. Reproduction of the best is an added feature.

Mozart: Ouverture à grand Orchestre en Si bémol (K. 311a) (Anh. 8). Orchestra de la Société des Concerts directed by Edward Fendler. 1-12" disc (V-DB5050). \$2.50.

Mozart: Ouverture à grand Orchestre en Si bémol (K. 311a) (Anh. 8). Sinfonietta conducted by Alfred Wallenstein. 1-12" disc (C-69265D). \$1.50.

Practically at the same time, these two recordings arrived at the studio. And now we have two versions of a work that, as far as we know, has never been recorded before. Mozart wrote this work during the summer of 1778 and it was first played at a *Concert Spirituel* on September 8 of that year. The composition was "lost," and was brought to light by Julien Tiersot in 1901. It appears in the present Köchel index as number 311a.

It is certainly a coincidence that Edward Fendler in France and Alfred Wallenstein in America should both decide to record this little-known work almost

at the same time. As far as we can judge there is little if any choice between the two versions, and as the domestic record is so much less expensive, we would certainly choose it. The performance and reproduction, in both cases, are very fine.

Rossini—arr. Respighi: La Boutique Fantasque. The London Philharmonic Orchestra conducted by Eugene Goossens. 3-12" discs (V-12143 to V-12145) in album. Victor Set M-415. \$5.

(This annotation is reprinted from the February 1937 issue. It appeared in this place when the imported recording of this work was reviewed.)

W. Rimington writing in *Rimington's Review* (London) describes this set in the following manner:

"Few musical works have so quickly won popularity with all classes of the public as Respighi's 'La Boutique Fantasque' which was commissioned by Diaghilev.

"Nearly all the music Respighi took for this Suite was at the time unknown. After the production of 'William Tell' in 1829 Rossini virtually gave up composition; he ceased at any rate, to be a composer for the public. But the gift was still there and for his own amusement and that of a few friends, he occasionally jotted down amusing little tunes. To many of them he gave facetious titles—'Anti-dancing Waltz,' 'Convulsive Polka,' 'Asthmatic Study,' 'Castor Oil,' and so forth. These pieces lay almost unknown until Respighi scored them and presented them to the world in the delightful form in which H.M.V. have recorded them.

"The records are superb. Goossens makes the London Philharmonic Orchestra play with a precision and vitality and beauty of tone that it had hitherto given only to Sir Thomas Beecham. If our Review were marked in the Baedeker or A.A. handbook 'star' fashion we should have no hesitation in awarding these three records a whole row."

Bach—trans. Cailliet: Chorale-Prelude—Jesu, Joy of Man's Desiring. One side, and **Prelude from Sonata No. 6 in E major for unaccompanied violin.** The Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-14973). \$2.

Both of these Bach transcriptions by Lucien Cailliet were given their first performances during the season of 1936-37 by the orchestra that now records them. Mr. Ormandy conducted upon both occasions. Their popularity has been tremendous. *Jesu, Joy of Man's Desiring* was played twice in Philadelphia and fifteen times on tour during the season mentioned above. There is nothing in the Philadelphia Orchestra repertoire that has been in greater demand by record enthusiasts than this work. We are happy to announce that it is now available, and that this recording leaves nothing to be desired—the performance and the reproduction are superb.

Lucien Cailliet, the author of these transcriptions, was born in France in 1891, and was graduated at

the Dijon Conservatoire. He is a member of the Philadelphia Orchestra, in which he plays the clarinet and bass clarinet.

Debussy: Iberia (Images—Set III, No. 2). Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 3-12" discs (V-14955 to V-14957S) in album. \$5.50.

The Philharmonic-Symphony Orchestra of New York under the direction of its permanent conductor, John Barbirolli, appears for the first time on records. This grand organization has made many recordings in the past, and its distinguished conductor is well-known to record collectors on both sides of the Atlantic, but this is the first time that they have appeared together. This set is therefore an occasion for genuine rejoicing. This is particularly so, for the reason that the work selected for recording is one in which the conductor excels, and further, for the reason that a modern recording of this lovely Debussy suite has been very badly needed. It is no wonder that Victor chose this set for its feature album for September. As an example of modern reproduction at its best, this set of discs may be mentioned without fear of contradiction.

Dohnányi: Der Schleier der Pierrette, Op. 18 (Pierrette's Veil—Ballet)—Wedding Waltz. The Berlin State Opera Orchestra conducted by H. Abendroth. 1-10" disc (PA-R2486). \$1.25.

Persons who are looking for new music with a gay sparkle to it, will very likely find this little disc quite pleasing. Dohnányi's ballet *Der Schleier der Pierrette* was successfully produced at Dresden in 1910; much of the music has that gay vitality which marks most of this Hungarian composer's works. The *Wedding Waltz* is a typical example. Recording—very good.

Gluck: Orphée et Eurydice—Dance of the Furies (Act I); Dance of the Spirits (Act II). Orchestre Symphonique of Paris conducted by Henri Tomasi. 1-12" disc (C-69250D). \$1.50.

Columbia has made a very attractive orchestral record by taking two selections from its complete recording of the Gluck opera and making them available on this disc. Many persons will find these not too well-known pieces of considerable interest, we are sure. The reproduction is very good.

Waldteufel: Die Schlittschuhläufer (The Skaters). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4396). \$1.

The popularity of the piece and the orchestra which records it will place this little record among the "best sellers" of the month. Don't be confused by its long German name; it's the same old Skaters' Waltz that our grandparents danced to before we were born.

CONCERTO



Bruch: Concerto No. 1 in G minor, Op. 26. Alfredo Campoli (violin) with symphony orchestra conducted by Walter Goehr. 3-12" discs (C-69243D to C-69245D) in album. Columbia Set 332. \$5.

Alfredo Campoli certainly takes this robust work in his stride, and he is ably assisted by the unnamed orchestra under the direction of Walter Goehr. Although Max Bruch (1838-1920) was not himself a violinist, he knew how to write for that instrument—such spectacular flourishes, soulful tones in the most sentimental mood, and decorative passages galore. Campoli does not miss one trick, and a fine job he does, too. Our thought is that if we want Bruch, let us have him as he really was, with all the trimmings.

Menuhin, in his recording for Victor (M-124), gives a more sedate performance—shall we say, better mannered. Bruch, being what he was, we much prefer the present version, and we believe that those who admire the work of this composer will agree with us. Excellent reproduction is an added feature.

CHAMBER MUSIC



Brahms: Sonata in E flat major, Op. 120, No. 2. William Primrose (viola) and Gerald Moore (piano). 3-12" discs (V-14736 to V-14738) in album. Victor Set M-422. \$6.50.

Last month we listed the Polydor recording of this work in its original form for clarinet and piano, and stated that we knew of no other recording of this piece. Things are moving rapidly in the record industry—this month we find the viola version, which the composer made available shortly after the original one, on Victor's list. There is no point in attempting to decide which version is to be preferred. That is a matter of purely personal opinion. Both sets are now available, and as the performances and the recordings are supremely satisfactory, it only remains for you to make your choice.

Franck: Quintet in F minor for piano and strings. E. Robert Schmitz (piano) and the Roth String Quartet. 5-12" discs (C-69251D and C-69255D) in album. Columbia Set 334. \$7.50.

A modern recording of this important Franck work is quite in order, and the selection of E. Robert Schmitz and the Roth Quartet for the task is indeed a happy one. Mr. Schmitz has played with this group at various chamber music festivals, and so there has sprung up that mutual understanding so necessary for a well-rounded performance. Columbia is to be congratulated upon the excellence of this set. If you have been considering adding this work to your collection, you need not hesitate to choose this version.

CHORAL



Vocal Music of the Renaissance. The Madrigalists.
5-10" discs. (MU-211 to MU-215) in album.
Musicraft Set 20. \$5.50.

- MU-211 Sweetlinck—*Hodie Christus natus est*
Or sus, serviteurs du Seigneur
- MU-212 des Prés—*Baisies-moy*
Tessier—*Au joli bois*
le Jeune—*O occhi manza mia*
- MU-213 Arcadelt—*Il bianco e dolce cigno*
Vecchi—*Il bianco e dolce cigno*
- MU-214 Jannequin—*Petite nymphe folastre*
de Lassus—*Fuyons tous d'Amour le jeu*
Matona mia cara
Quand mon Mary
- MU-215 Gesualdo—*Dolcissima mia vita*
Marenzio—*Gia torna*

We do not know when we have spent an hour more profitably than the one we have just spent listening to the records in this album. Most of the music was entirely new to us, and we are anxiously awaiting the opportunity of playing all these discs again. A hurried check reveals that but two or three of the thirteen selections are now available in recorded form. Anyone may add this album to his library, therefore, with negligible duplication. All of the composers represented lived between 1450 and 1621, and the dozen or so works selected for this collection give a fair sample of the vocal music of the Continent during the 16th century. We have had quite a number of recordings of the madrigals of Elizabethan England but the music across the channel has been generally neglected by the recorders. If this album is well received, it is entirely possible that Musicraft will treat us to some more of this interesting and altogether charming music.

The Madrigalists are a group of seven trained musicians who, under the guidance of Arthur Lief, have taken infinite care to insure a performance in the style appropriate to the period. According to the old custom, they sing sitting around a table, and without a conductor.

Sjöberg—arr. Lundholm: *Tonerna* (Tones). One side, and **Heidenstam**—arr. Stenhammar: *Sverige* (Ode to Sweden). (Sung in Swedish.) Augustana Choir conducted by Henry Veld. 1-12" disc (V-14954). \$2.

Victor announces this disc to its dealers under the caption "A Newly Discovered Choir," and this reviewer smiles. Over twenty years ago we attended a concert given by this choir at Augustana College in Rock Island, and we were so impressed with the unusual excellence of the work of the organization and the great popularity it enjoyed throughout the Middle West, that we made a very special effort to have Victor arrange for a series of recordings by the group. Nothing happened—it took the recent Swedish Tercentenary Celebration, in which this

choir took a prominent part, to bring about the desired results. However, here is the first sample, and Victor promises more in the near future.

If fine choral singing appeals to you, don't miss this record.

Purcell: Dido and Aeneas—Dido's Lament (Act III—after orchestra transcription by O'Connell). Choral Society of the University of Pennsylvania directed by Harl McDonald, Elsie MacFarlane (contralto). One side, and **Arcadelt**—ed. McDonald: *Ave Maria*. Choral Society of the University of Pennsylvania directed by Harl McDonald. 1-10" disc (V-1895). \$1.50.

Two unusual choral numbers of unique interest upon one little disc—beautifully sung and splendidly recorded. Regardless of your musical tastes, this record is worth investigating.

ORGAN



Franck: Choral No. 1 in E major. Albert Schweitzer (organ—St. Aurelie, Strasbourg). 2-12" discs (C-69229D and C-69230D) in album. Columbia Set X-100. \$3.25.

There will undoubtedly be those persons who will say that Schweitzer is not the ideal interpreter of Franck, and we are of the opinion that they will be correct in so stating. Schweitzer's unemotional playing and his steady measured tempo is not what most of us expect in this music, and we are afraid that many music lovers will be disappointed in this recording. However, we played these discs for an eminent organist on whose judgment we usually rely, and he seemed to be immensely pleased with them. We found the reproduction highly satisfactory.

VIOLONCELLO



Bach: Sonata No. 4 in E flat major for unaccompanied violoncello. Iwan d'Archambeau (violoncello). 2-12" discs (MU-1045 and MU-1046) in album. Musicraft Set 19. \$3.50.

The taste for violoncello solos unaccompanied is something that cannot be cultivated in a day, and we suppose that very few persons have had the opportunity or the urge to develop a liking for music of this character. Among our readers, who are far above average in musical knowledge and appreciation, we doubt if any considerable number have ever heard the present work performed. Musicraft, with this splendid pair of discs, makes this unusual experience easily attained by anyone who is sufficiently interested. The company is to be congratulated for selecting for this recording Iwan d'Archambeau, who for twenty-five years was the violoncellist in the famous Flonzaley Quartet, and who has spent a lifetime in developing the technique that is required for just such a performance as he gives on

this pair of records.

Musicraft is a young company and dares to issue recordings that the older and more experienced companies would not think of releasing. Our hope is that the profit realized on some of the Musicraft items of more general appeal will be sufficient to warrant an occasional altruistic venture such as this unusual recording by M. d'Archambeau.

PIANO



Chopin: Nocturnes—1 to 19 inclusive. Arthur Rubinstein (piano). 11–12" discs (V-14961 to V-14971) in albums. Victor Sets M-461 and M-462. \$22.

The first volume of the Rubinstein recordings of the Chopin Nocturnes was issued in England in August 1937, and the second volume the following October. Since that time there has been a persistent demand for these important items. Victor did not seem to be able to decide whether or not to make these discs available under domestic labels. Permission was granted a couple of months ago to import a few copies of Volume I, and these were immediately distributed to eager purchasers here in America. All copies were gone before we had an opportunity to mention them in these columns. We presume that Victor "at long last" realized the importance of these recordings, for here they are—both volumes in one month.

The first volume (M-461, 6–12" discs, \$12) contains Nocturnes Nos. 1 to 8 inclusive and Nos. 11 and 12. The second volume (M-462, 5–12" discs, \$10) contains Nocturnes Nos. 9 and 10 and Nos. 13 to 19 inclusive. These volumes may be purchased separately.

There is no question in our mind but that even the most critical Chopin admirer will be highly pleased with Rubinstein's magnificent interpretations, and as the reproduction is superb, it would seem that these recordings will be greeted with nothing but the warmest praise.

Beethoven: Sonata No. 30 in E minor, Op. 109. Wilhelm Kempff (piano). 2–12" discs (PD-67091 and PD-67092). \$2 each.

Many lovers of Beethoven's Piano Sonatas will welcome this highly satisfactory recording, for it is the only version that is presently available. Schnabel's recording of this work was included in the second volume of the Beethoven Sonata Society which has long since been out-of-print. Another example of fine piano reproduction by Polydor.

Schubert—arr. Tausig: **Andante and Variations in B minor.** Egon Petri (piano). 1–12" disc (C-69249D). \$1.50.

When this disc was released in England a few months ago, it was greeted with none too enthusiastic reviews, and so we played it with a mind that was not entirely open. It seemed to us to hold

considerable interest, and upon playing it again we felt that Petri had given a most sympathetic performance and one of real excellence. We found the musical content most pleasing, and the reproduction highly satisfactory. As a matter of fact we could not resist playing it several times more, and each playing revealed new beauties. Perhaps you will agree with the English critics, but for ourselves, this record gave us untold pleasure.

Chopin: Polonaise in A flat major, Op. 53. Ignace Jan Paderewski (piano). 1–12" disc (V-14974). \$2.

When this recording appeared in England about a year ago, W. Rimington, writing in *Rimington's Review* (London), greeted it with these appropriate words:

"There is no missing the dignity, nobility and aristocracy of this playing. The power and mastery of the mind behind it, the mind of the Polish patriot who has been President of his country, gives to the piece a significance it has never had at the hands of younger and more accurate players. Any man with an ear and a mind to hear and feel the spirit behind the notes would gladly exchange all of the other recordings of this Polonaise, and their number is legion, for this proud, lion-hearted and finely-bred performance."

Rachmaninoff: Elegie, Op. 3, No. 1. One side, and **Rimsky-Korsakov**—arr. Strimer: **Tale of Tsar Saltana**—Flight of the Bumble Bee (Act III). Half a side, and **Scriabin: Mazurka in E minor, Op. 25, No. 3.** Anatole Kitain (piano). 1–12" disc (C-69272D). \$1.50.

Pieces of varying interest given performances of varying merit—the Scriabin work seemed the most satisfactory to us. Better listen to this record before you buy it.

Schubert: Sonata in A minor, Op. 143. Five sides, and **Ländler, Op. 18.** Lili Krauss (piano). 3–12" discs (PA-R20388 to PA-R20390). \$2 each. (Three-pocket album available with these records at 50c extra.)

At last the recording companies seem to be giving some attention to Schubert's piano works. Of the few recordings that we have heard recently, we can safely place Miss Krauss' version of the lovely *A minor Sonata, Opus 143*, at the head of the list. In the first place this artist, in our opinion, takes first honors among the women pianists who are now making records. Her playing is clean to the last degree, and she places every note just where it belongs, and in proper relation with that which has gone before and that which is to follow. Her phrasing is something at which to marvel. One has the impression that Miss Krauss has thoroughly mastered the work she is to record, and is playing it with the assurance that comes with a thorough understanding of the composition at hand. All pianists and those interested in piano music should

not fail to investigate this set of discs.

The reproduction is superb, and the smoothness of the record surfaces makes these discs a joy to listen to.

VOCAL



Malotte: The Twenty-Third Psalm. One side, and **The Beatitudes.** Igor Gorin (baritone) with orchestra conducted by Wilfred Pelletier. 1-12" disc (V-12245). \$1.50.

Igor Gorin seems to be marching straight on toward the top of the list of young singers, and this splendid record will not hinder his advance. Such pieces as he records on this disc are bound to have a wide popular appeal, and it is very likely that many persons will become acquainted with this fine young artist by hearing the record. The reproduction is of the best.

Trampin' (negro spiritual arr. Boatner). One side, and **I Know Lord Laid His Hands on Me (negro spiritual).** Marian Anderson (contralto) with piano accompaniment by Kosti Vehanen. 1-12" disc (V-1896). \$1.50.

Negro spirituals as only Marian Anderson can sing them. If you are interested in music of this character, don't miss this splendid little disc. Recording—excellent.

OPERA



Bizet: Les Pêcheurs de Perles—Romance de Nadir (Act I). One side, and **Godard: Jocelyn—Berceuse.** (Both sung in French.) Tino Rossi (tenor) with orchestra. 1-10" disc (C-4212M). \$1.

Tino Rossi, he of the sentimental *chansons*, tries his hand, or rather his voice, at a couple of well-known arias, and turns in quite nice performances. We did not think he could do half so well—perhaps you will be pleasantly surprised too.

Donizetti: Lucia di Lammermoor—Sextet (Act II). Mercedes Capsir, L. Mannarini, E. deMuro Lomanto, E. Molinari, S. Baccaloni, E. Venturini, with chorus and orchestra of La Scala conducted by Cav. Lorenzo Molajoli. 1-12" disc (C-9145M). \$1.50.

If anyone wants a recording of the Sextet from *Lucia*, here is a fairly good one at a moderate price. Schools will probably be interested in this disc—most children get their first taste of opera from a recording of this silly sextet. At least the action, or lack of it, in this scene is silly.

Mozart: Le Nozze di Figaro—Cavatina (Act II); Dove sono (Act III). Tiana Lemnitz (soprano) and the Berlin Philharmonic Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-DB3462). \$2.50.

After you have placed this disc upon your phonograph, take a deep breath and sit back, for you are about to hear some of the finest singing you have ever heard. Revel in the joy of beautiful sounds—Tiana Lemnitz produces them in great abundance on this superb record. Mozart's lovely music and Lemnitz's beautiful voice make a combination that one does not often come across. It is a pleasure to recommend this disc without reservations of any kind.

Verdi: Otello—Canzone del salce, and Ave Maria (Act IV). (Sung in French.) Eidé Noréna (soprano) with orchestra conducted by F. Ruhlmann. 1-12" disc (V-DB5051). \$2.50.

In this disc we have an operatic record of unusual excellence. Miss Noréna gives performances that very nearly approach perfection. The reproduction is of the best.

MISCELLANEOUS



Handel: Suite No. 5 in E minor. Ernest Victor Wolff (harpsichord). 2-12" discs (C-69261D and C-69262D) in album. Columbia Set X-101. \$3.25.

Persons, who are interested in harpsichord music, and there is a vast number of them, will certainly welcome this splendid recording. Many will recall that the last movement of this suite is known as a separate piece under the title of *Harmonious Blacksmith*. Dr. Wolff included this work in the program for his very successful New York recital last season. Upon that occasion it was greeted with unstinted praise. We have never heard better harpsichord reproduction on records.

Ferandiere: Rondo. One side, and **Aguado: Allegro.** Julio Martinez Oyanguren (guitar). 1-10" disc (C-17112D). \$1.

Guitarists will welcome this exciting little disc. Oyanguren is certainly a master of his instrument, and always seems to find the most interesting pieces for his splendid records.

Albeniz: Granada. One side, and **Pittaluga: Requiebro.** Half a side, and **Tango (danse populaire).** Manuela del Rio (castanets) with piano and guitar accompaniments by L. Campolieti and J. Roca. 1-10" disc (V-K8088). \$1.35.

Here's a disc for castanet virtuosos. A gay little record, and quiet a novelty.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

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PHILADELPHIA, PA., U. S. A.

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WITH the issuance of its twelfth volume in December 1937, the Beethoven Sonata Society completed the work for which it was created—the recording of the thirty-two Pianoforte Sonatas of Beethoven played by Artur Schnabel. The success of this venture has been phenomenal. The early volumes have been over-subscribed and are no longer available. An ever increasing demand indicates that the limited number of copies of the later volumes will soon be disposed of, and it would seem that it is only a matter of time until all of them will become "collector's items."

Responding to numerous requests from subscribers, the Society has decided to extend its activities until a complete authoritative edition of Beethoven's music for pianoforte solo has been recorded. Pursuant of this policy the Society announces the first recording of *Thirty-three Variations on a Waltz by Diabelli, Opus 120*. This item will be labeled Volume XIII, and the records have been made by Artur Schnabel, the great Beethoven interpreter who made all of the recordings for the earlier volumes.

Diabelli, a music publisher of Vienna, conceived the idea of submitting an original theme to various composers of the day, with the request that they each contribute a variation to make up a set. This set was then to be published by his firm. It appears that Beethoven did not take kindly to the idea and submitted a complete set of thirty-three variations of his own. These were published simultaneously with a set of fifty variations contributed by a long list of composers who, except for Schubert, Liszt (a richly gifted eleven year old boy), Kalkbrenner, Kreutzer, Hummel and Moscheles, have long since been forgotten.

Beethoven composed his Variations after he had finished his last Piano Sonata, Opus 111, and they came in that final period when the composer seemed to be writing for the mind rather than the heart. They are unquestionably "music for the musician." In them the discerning student of Beethoven will find the composer in most of his many varying moods, and thus they offer an unusual opportunity to explore the creative mind of the man who conceived them.

With the present volume is included a brochure by Eric Blom, containing an essay on Beethoven and the Variation Form, a history of the work, and analytical notes that will prove of great value to the student in gaining a fuller insight into this truly great masterpiece in the literature for the pianoforte.

Subscriptions for the present volume, Volume XIII of the Beethoven Sonata Society, may be sent to the publishers of this bulletin. The album contains seven 12-inch discs complete with brochure. Price \$17.50 (postpaid throughout U. S. A.).

ORCHESTRA



Moussorgsky—trans. Cailliet: **Pictures at an Exhibition.** The Philadelphia Orchestra conducted by Eugene Ormandy. 4-12" discs (V-14851 to V-14854) in album. Victor Set M-442. \$8.
Promenade; Gnomus; Promenade; The Old Castle; Promenade; Tulleries—Children Quarreling; Bydlo; Ballet of the Unhatched Chickens; Samuel Goldenburg, and Schmuyle; The Market Place at Limoges; Catacombs—Con Mortuis in Lingua Mortua; The Hut of Baba Yaga; The Great Gate at Kiev.

Most music lovers are familiar with Ravel's orchestration of Moussorgsky's *Pictures at an Exhibition*, and many record enthusiasts are familiar with the Boston Symphony's splendid recording of it. Now we have a new version. It is the work of Lucien Cailliet of the Philadelphia Orchestra, whose admirable tran-

scriptions of Bach, several of which have been recorded, are well known to most of us. Mr. Ormandy commissioned this new version, and first presented it at a concert given in Philadelphia on February 5, 1937. Since that time it has appeared a number of times on the out-of-town programs of the orchestra, and has always been greeted with the warmest acclaim by both audiences and critics. We are not prepared to state that the present transcription is superior to Ravel's. We do believe, however, that many persons will feel that it does bring out the humorous incidents in a more lifelike fashion. It is just the sort of work in which Mr. Ormandy revels, and he certainly gives us a practically perfect performance.

The occasion which prompted this composition was an exhibition of paintings by Victor Hartmann. Mr. Hartmann had died and his friends, among whom was Moussorgsky, arranged the exhibition in his honor. Moussorgsky was desirous of paying a tribute to his friend, and his suite of ten short pieces for piano, each one descriptive of a picture in the show, was the result. Between the first few pieces are interludes illustrating, in a most amusing and subtle manner, the walk of the visitor from one picture to the next. The whole thing is most interesting and enjoyable, and as orchestrated by Mr. Cailliet, and performed under the direction of Mr. Ormandy, and so splendidly recorded by Victor, it becomes a set of records that will certainly find a ready market everywhere.

Brahms: Symphony No. 4 in E minor, Op. 98. The London Symphony Orchestra conducted by Felix Weingartner. 5-12" discs (C-69219D to C-69223D) in album. Columbia Set 335. \$7.50.

We can already hear the champions of the various conductors arguing about which is the preferable version of this great symphony. Stokowski and Walter did it about four or five years ago, and now we have Weingartner's recording. Weingartner's reading has been acclaimed in England. The English critics had nothing but the highest praise for his performance with the London Symphony last season, and this recording is said to be an exact duplicate. We should say that it was a careful, studied, and very much restrained reading. Some students of Brahms will feel that Weingartner plays it just as the composer intended it to be played, but we are rather afraid that the rank and file of American music lovers will think that it lacks that virile spirit which usually attends a performance of this great work here in the United States. Most of us are familiar with Stokowski's performances—perhaps there is in them a bit more Stokowski than Brahms—but then, we have learned to like them, and that is what we expect. In comparison, Weingartner seems a bit tame.

In our remarks we are only attempting to give the impression that the present recording made upon us. Each music lover must make his own choice. The reproduction in each of the three versions mentioned above will be found to be entirely satisfactory.

Bizet: Jeux d'Enfants, Op. 22. London Philharmonic Orchestra conducted by Antal Dorati. 1-12" disc (V-C2940). \$1.90.

We had great fun and a lot of real enjoyment playing this Bizet music, which the composer first produced for piano four hands, and which was afterwards arranged for ballet. The ballet suite consists of a number of short pieces with names close to the hearts of all children—The Swing, The Top, The Doll, etc. However, Bizet did not intend this music for children, but rather as an introduction for adults into that play world of childhood. If you can let your imagination wander back to your early days, we believe that you will have just as pleasant a time as we have had listening to this charming disc. You will find the reproduction highly satisfactory.

Borodin—orch. Stokowski: Prince Igor—Dances of the Polovetzki Maidens (Act II). The Philadelphia Orchestra conducted by Leopold Stokowski. 2-12" discs (V-15169 and V-15170) in album. Victor Set M-499. \$4.50.

This remarkable pair of discs contains the unique genius of Borodin, the spirited orchestration of Stokowski, the great brilliance of the Philadelphia Orchestra, and the supreme technical skill of the Victor recorders—a combination that is well nigh invincible in the realm of recorded music. One must be emotionally dead, indeed, if he does not thrill when these records are played on an instrument capable of properly reproducing them. We might mention that the finale of this work is a good test for any phonograph. If your instrument will reproduce it without blasting, you may consider that you have a very fine one.

Holbrooke: The Children of Don—Overture. Symphony Orchestra conducted by Arthur Hammond. 1-12" disc (D-X196). \$2.

Although Joseph Holbrooke (1878-) has written much in many forms, his music has been seldom heard outside of his native England, and even there it has never met with any considerable success. In the little that we have heard, the shadow of Wagner seems always to be in the background. Holbrooke paints with a heavy, wide brush, and much of his work has a theatrical flavor—probably pretty good theatre, at least we have been told that it is. The present overture is from the first opera of his Epic Trilogy, *The Cauldron of Anwyn*. It is of this Trilogy that we hear most here in America, and we, for one, were glad to have the opportunity of hearing this very satisfactory recording of a bit of its music.

Rossini: Tancredi—Overture. E. I. A. R. Symphony Orchestra, Turin, conducted by Mo. La Rosa Parodi. 1-12" disc (PA-E11338). \$2.

Rossini's *Tancredi*, which was greeted with wild enthusiasm when it was first produced in Venice in 1813, is now forgotten but for its overture, of which several recordings are available. In our opinion, the

present one is the version to be preferred. This disc will introduce to many the E. I. A. R. Symphony Orchestra which corresponds in Italy to the B. B. C. in England and the N. B. C. in America. It is a competent band and we should like to hear them do something that would call for more skill than the present rather orthodox Italian overture. The reproduction is good.

Brahms: Symphony No. 1 in C minor, Op. 68. Vienna Philharmonic Orchestra conducted by Bruno Walter. 5-12" discs (V-12264 to V-12268) in album. Victor Set M-470. \$7.50.

As we consider this album, the immediate question that comes to mind is whether the Philadelphia Orchestra version under Stokowski is worth a third more—the present set is \$7.50 and the earlier one is \$10. Our answer is that it is, if you can spare the extra \$2.50. You will recall that Stokowski re-recorded this work under the "higher fidelity" method a couple of years ago and, when it was released, it was acclaimed one of the greatest recordings in the whole field of phonograph music. Stokowski's Brahms' *First* is known and admired by music lovers without number, and while some persons may prefer Walter's reading, we believe that the majority of musicians in America, at least, will vote for the earlier recording. The work is so popular that even the smallest record dealer will have both sets in stock, and so it should be an easy matter for anyone to make a comparison, and then he may make his own choice.

Strauss: An der schönen, blauen Donau, Op. 314. The Royal Philharmonic Orchestra conducted by Felix Weingartner. 1-12" disc (C-69275D). \$1.50.

Many persons think that this is the best recording of the ever popular *Blue Danube Waltz*. It has been in the Columbia catalogue under the number 7187-M for some time. This month Columbia re-issues it under a new number, thus bringing it to the attention of the new record buyers. It is a very fine rendition and recording of this fine old waltz; whether it is the best available, is a question. If you should like to add this work to your collection, we would certainly suggest that you hear this one before you make your choice.

Mozart: Serenade in G major (K.525—"Eine kleine Nachtmusik"). The Berlin Philharmonic Orchestra conducted by Wilhelm Furtwängler. Five sides, and **Mozart: Adagio in E major (K.261).** Georg Kulenkampf (violin) and Franz Rupp (piano). 3-12" discs (PD-67156 to PD-67158). \$2 each. (Three-pocket album available with these records at 50c extra.)

Of the many recorded versions of this popular work, certain persons will undoubtedly prefer this recent Poldor recording by Wilhelm Furtwängler. We suggest that you have your dealer play over for you Bruno Walter's Columbia recording and Ormandy's Victor version before you make your choice. There are six or eight others, but the ones mentioned are the important ones for comparison.

Coates: London Again—Suite (March—"Oxford Street"; Elegy—"Langham Place"; Valse—"Mayfair"). Three sides, and **Coates: By the Tamarisk.** Symphony Orchestra conducted by Eric Coates. 2-12" discs (C-69264D and C-69265D) in album. Columbia Set X-102. \$3.25.

Eric Coates (1886—) is well thought of in England for his large output of light, tuneful and largely sentimental music. His works have never made much of an impression in America, and as the present pieces are by no means the best of his long list of compositions, we wonder why Columbia chose to re-press these discs over here. Coates gives them a spirited performance, and the reproduction is highly satisfactory.

Saint-Saëns: Samson and Dalila—Bacchanale (Act III). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12318). \$1.50.

We have heard at least one hundred performances of this popular piece, but we have never heard a better one than is to be found on the present record. Fiedler takes this one in his stride and turns in a performance that fairly takes one's breath. Reproduction—superb.

Chopin—arr. Douglas: Les Sylphides—Ballet Music. The London Philharmonic Orchestra conducted by Walter Goehr. 1-12" disc (C-69281D). \$1.50.

Attractive ballet music, nicely played and well recorded. A pleasing record for a carefree mood.

CHAMBER MUSIC



Bloch: Sonate. Joseph Gingold (violin) and Beryl Rubinstein (piano). 4-12" discs (V-12310 to V-12313S) in album. Victor Set M-498. \$5.75.

It will be recalled that, about six or eight months ago, Gamut released a recording of this work which met with reasonable success amongst those sophisticated music lovers who appreciate music of this character. And now Victor brings out its version which entirely overshadows the earlier Gamut release. The reproduction is definitely superior, and to our mind the Victor artists give a much finer performance. To be very truthful, the work itself was not familiar to us, and it was not until we had an opportunity of hearing the present version that we began to realize the real greatness of Bloch's music. Now we know why this work is considered one of the outstanding compositions in the realm of modern chamber music. It has strength it has its calmer passionate moments; and throughout, it has ever-changing movement—changes in tempo, rhythm, accent, and phrasing. In short, it is thoroughly alive.

Both present artists are Americans. Josef Gingold has appeared as soloist with many American orchestras, a former member of the Kreiner Quartet, at present an important member of NBC Symphony Orchestra. Beryl Rubinstein, a friend of the composer, was the first pianist to perform this work shortly after it was completed in 1920. Mr. Rubinstein, in addition

to being a concert pianist, is a composer of considerable note. His Second Piano Concerto has appeared upon the programs of several leading American orchestras, and his opera *The Sleeping Beauty* was given several performances at the Juilliard School of Music during the early part of this year.

Bach: Sonata No. 1 for clavier and viola da gamba, in G major. Ernst Victor Wolff (harpsichord) and Janos Scholz (viola da gamba). 2-12" discs (C-69276D and C-69277D) in album. Columbia Set X-104. \$3.25.

In announcing the first complete recording of this Bach Sonata, the first of the three which the composer wrote for clavier (harpsichord) and viola da gamba, Columbia, after mentioning that the other two are in preparation, gives the following interesting information:

"It was the good fortune of Columbia to have two such sympathetic artists as Ernst Victor Wolff and Janos Scholz make the recording since both are enthusiastically interested in old instruments and the music written for them. . . . Ernst Victor Wolff needs no introduction to Columbia record buyers. . . . Janos Scholz, the fine 'cellist of the internationally regarded Roth String Quartet, is also a masterful player of the viola da gamba. For this recording, Mr. Scholz was fortunate in securing from the Wurlitzer Collection, the use of a viola da gamba made by Jacobus Stainer in Cremona, Italy, in 1669, it being an instrument of great beauty with its gracefully carved neck. The viola da gamba is a viol closely corresponding to the modern 'cello in compass, but having six strings and a fretted fingerboard."

We found this pair of discs truly delightful, and we do not hesitate to recommend them to discerning music lovers who are fascinated by the music of another day. The reproduction is particularly fine.

Beethoven: Serenade—Trio in D major, Op. 8. The Pasquier Trio. 3-12" discs (C-69237D to C-69239D) in album. Columbia Set 341. \$5.

In the summer of 1935, Columbia issued a very fine recording of this early Beethoven work played by Simon Goldberg (violin), Paul Hindemith (viola), and Emanuel Feuermann (violoncello). We have compared the present version with the earlier one, and while the Pasquier Trio gives a better knit, perhaps a trifle better balanced performance than the three soloists of the former version, we do not think that it is sufficiently superior to warrant replacing it in one's collection.

Of the music itself little is known save that it was published in 1797, when Beethoven was twenty-seven, although it was probably written several years earlier, and that it was later arranged (not by the composer) for viola and pianoforte, and published as Opus 42 in 1804, with the title *Notturmo*. It is an excellent little work to use in introducing the uninitiated to the joy of the appreciation of chamber music, and also something in which the most learned devotee will find keen enjoyment.

Vivaldi: Sonata in D minor. Dominique Blot (violin) and Claude Crussard (piano). 1-12" disc (V-DB5056). \$2.50.

The refreshing calm of this early 18th century music is certainly welcome in this time of great worldwide stress and strain. Play this charming disc on your phonograph—it is indeed a pleasant respite. The artists who make it are unknown to us, but we would say that they were well equipped for their task, and the French recorders have done a fine job. We enjoyed this disc immensely—we hope you will have the opportunity of enjoying it, too.

CONCERTO



Beethoven: Concerto No. 2 in B flat major, Op. 19. Elly Ney (piano) with the Landesorchester directed by Fritz Zaun. 4-12" discs (V-DB4503 to V-DB4506). \$2.50 each. (Four-pocket album available with these records at 50c extra.)

If you have the Schnabel version of this work which was released about two years ago, you very likely will not be interested in this recording. However, if this important work is not in your library, we suggest that you compare the present version with the earlier Schnabel one before you make your decision. Elly Ney enjoys a great reputation for her Beethoven interpretations, especially in Europe, and it is just possible that you may like her recording better. The reproduction of both sets is of equal excellence.

Pfitzner: Duo for violin and violoncello with orchestra. Max Strub (violin), Ludwig Hoelscher (violoncello) and Orchesters der Staatsoper, Berlin, conducted by Hans Pfitzner. 2-12" discs (V-DB4508 and V-DB4509). \$2.50 each.

This work is entirely new to us, and we should like further acquaintance with it before passing judgment upon it. We can say that after playing it through twice, we felt that it had enough merit to warrant further playings. It seemed to promise sufficient reward for the time spent in more profound study.

Hans Pfitzner is practically unknown outside of his native Germany. Except for a few imported discs, he is not known to American record collectors, for he is not represented in any of the domestic catalogues. He has gained very much in importance in Germany during the present Hitler regime. We notice that he is in great demand as a conductor, and that his works appear on many programs. Is it because of his musical merit, or does he stand right politically?

Tartini—arr. Pente, new version Szigeti: Concerto in D minor for violin and orchestra. Three sides, and **Bach—arr. Szigeti: Concerto in F minor—Largo.** Joseph Szigeti (violin) with orchestra. 2-12" discs (C-69273D and C-69274D) in album. Columbia Set X-103. \$3.25.

We are highly enthusiastic about this fine pair of discs. We do not know how much credit should be

given to Tartini, or to Pente, or to Szigeti, for the music itself, but we are prepared to give unstinted praise to Szigeti for the excellence of the performance. We have here a restrained, sympathetic performance, with a fine regard for appropriate balance between the solo instrument and the accompanying harpsichord and orchestra. The soloist's beautifully mellow tone adds to the charm of this lovely music. Fine reproduction is a further added feature. For a quarter of an hour of unadulterated musical enjoyment, we can suggest this grand pair of records.

Francaix: Concerto pour Piano et Orchestre. Jean Francaix (piano) with Paris Philharmonic Orchestra conducted by Nadia Boulanger. 2-12" discs (V-15114 and V-15115). \$2.00 each.

(This annotation is reprinted from the April 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

This pair of discs serves to introduce Jean Francaix in the rôle of both pianist and composer. Music lovers in America have been more than anxious to hear the work of this young Frenchman, who has created such a deep impression among European musicians—it is stated that he is already considered the most promising young composer of his native France—and these records give us a wonderful opportunity.

Although the present work was finished but a year ago, it has been heard in concert a number of times in both France and Germany. It is said that it is always greeted with great enthusiasm and has in its short life gained for its composer the highest praises of the important Continental critics. It is modern in conception, without being extreme, and abounds in lovely little melodies. Its weakness is in the thinness of its orchestral part, not that the orchestral score lacks interest, but one cannot help feeling that at present Francaix is primarily a writer for his solo instrument.

Those interested in new music should investigate these records by all means.

Schumann: Concerto for violin in D minor, Op. Post. Georg Kulenkampff (violin) with the Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. Seven sides, and **Bach: Partita No. 2 for unaccompanied violin in E major**—Gavotte Rondo. Georg Kulenkampff (violin). 4-12" discs (T-E2395 to E2398). \$1.50 each. (Four-pocket album available with these records at 50c additional.)

Last month we reviewed Menuhin's version of this so-called "lost" concerto, and this month we have a recording of it by Georg Kulenkampff. You will recall that Herr Kulenkampff was given the honor of playing this work for the first time in public at a concert of the Berlin Philharmonic on November 26, 1937. We have compared both sets carefully and it is our opinion that most persons will prefer the Menuhin recording; however, the Kulenkampff version has a historic interest that will attract certain collectors.

Mozart: Rondo in D major (K.382). Edwin Fischer (piano) and his Chamber Orchestra. 1-12" disc (V-15185). \$2.00.

(This annotation is reprinted from the July 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

On this disc we have as pleasing a bit of Mozart as we have listened to in a long time. With Edwin Fischer in the dual rôle of pianist and conductor we are assured of a most artistic performance, and that is just what we have—no one can deny it. Excellent reproduction makes this a record that can be heartily recommended.

VOCAL



Schubert: Der Wegweiser; Das Wirtshaus, Op. 89, Nos. 20 and 21. ("Winterreise"). Herbert Janssen (baritone) with piano accompaniment by Gerald Moore. 1-12" disc (V-DB3496). \$2.50.

A couple of months ago we read in Rimington's Review (London) the following remarks concerning the above disc:

"When, years hence, the connoisseurs of the future point to the outstanding recordings of 1938, this record of Herbert Janssen will, beyond doubt, appear high on the list. In the record the gramophone ideal is reached. Here is a singer whom Nature has endowed with a superb voice—the baritone voice of this generation, and with equal generosity, an artistry of like superiority. Such a voice is a godsend to any recorder."

Naturally we were anxious to hear this record. It arrived today and we hurried to play it. We did not expect too much. It is all that the English critic said that it was. It is absolutely superb. We hope that as many of our readers as may will have the opportunity of hearing it, too.

The Gower Wassail Song (traditional). One side, and **Young Henry Martin** (traditional). Philip Tanner (folk singer from Gower). 1-10" disc (C-372M). 75c.

We would describe these songs as English "hill-billy" numbers. Those interested in genuine folk songs may find this disc quite fascinating. In announcing it Columbia states:

"Gower is a peninsula of Wales which is inhabited by English people. Philip Tanner is a native of Llangennith in this section. These songs were learned by Mr. Tanner orally from his parents. Although seventy-five years of age, his voice is fresh and mellow and his diction clear. The singer's main concern is to tell a story in the true traditional style, and this Mr. Tanner vividly accomplishes. These songs have never been published."

Beethoven: An die ferne Geliebte, Op. 98 (song cycle). Three sides, and *Ich denke dein, wenn durch den Hain*. Gerhard Hüsch (baritone) with piano accompaniment by Hanns Udo Müller. 2-12" discs (V-12246 and V-12247). \$1.50 each.

(This annotation is reprinted from the March 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

Good recordings of Beethoven songs are not easy to come by and so this pair of discs is of unusual importance. There is no question of the quality of Gerhard Hüsch's renditions of these fine songs, and we predict that they will be welcomed by music lovers everywhere. The reproduction is of the best.

Song of the Volga Boatmen. One side, and **An Eriskay Love Lilt** ("Songs of the Hebrides"). (Both sung in English.) Paul Robeson (bass) with orchestral accompaniment. 1-10" disc (V-B8750). \$1.35.

Although Paul Robeson has been away from his native America for the most part of recent years, he still has a very strong following on this side of the Atlantic, and every new record of his enjoys considerable popularity. It is merely necessary to state that it is up to Mr. Robeson's usual high standard of musical excellence, and that it is well recorded. We can certainly so state in mentioning the present disc.

Milhaud: Chants populaires hébraïques. Martial Singher (baritone) with piano accompaniment by Darius Milhaud. 2-10" discs (C-4213M and C-4214M). 75c. each.

La Séparation; Chant du Veilleur; Berceuse; Chant de Délivrance; Gloire à Dieu; Chant Hassidique.

Those who are interested in the modern art-song will find this pair of discs of considerable interest. The songs themselves are based on traditional Hebrew poems, and our feeling is that Milhaud has provided them with most appropriate musical settings. Martial Singher is an ideal interpreter, and the composer supplies the accompaniment. We shall wish to play these records again—we believe that they are worth further study. The reproduction is very good.

Holmès: Au Pays. One side, and **Pessard: Requiem du cœur.** John Charles Thomas (baritone) with piano accompaniment by Carroll Hollister. 1-12" disc (V-15184). \$2.

John Charles Thomas' many admirers will welcome this fine disc containing two songs that have been very popular on his concert programs. His splendid voice shows to excellent advantage in both pieces, and the Victor recorders have done a grand job. One of the best Thomas records!

de Falla: Canciones populares Espanolas. Nancy Evans (contralto) with piano accompaniment by Hubert Foss. 2-12" discs (D-X197 and D-X198). \$2 each.

El paño moruno; Seguidilla murciana; Asturiana; Jota; Nana (Berceuse); *Canción; Polo.*

It may seem strange that Decca selected an English contralto to record these typically Spanish songs; however, we are pleased to report that Miss Evans has done a fine job. Those who are fortunate enough to have the Parlophone recordings by Conchita Supervia of these very much admired little songs very likely would not trade them for the present discs, despite the fact that the former were made over eight years ago.

CHORAL



Bruckner: Mass No. 2 in E minor. Chorus and Orchestra of the Hamburg State Opera conducted by Max Thum. 5-12" discs (T-E2607 to T-E2611). \$1.50 each. (Five-pocket album available with this set at 50c extra.)

As to the merits of this ponderous work we have no comments. Let those who are better able to judge decide for themselves. We can report that an excellent mixed choir has made the recording, and that Telefunken has produced records that rate with the best available. The reproduction is superb, and the surfaces as smooth as glass.

Bruckner has never been greatly appreciated in America. His advocates say that it is because his works are seldom if ever given. They say that, if the American people were given a chance to become familiar with them, they would gain great popularity. With this recording, another of his important works is available in recorded form. While only a small portion of his output has been recorded, there is enough for most persons to get a fairly good idea of his ability as a composer. If war in Europe does not stop importation, it is very likely that many other of his compositions will become available for our study, for there is a very strong Bruckner cult in Germany at present, and they are making every effort to see that his works reach the recording studios.

Kodály: Evening. Augustana Choir conducted by Henry Veld. 1-10" disc (V-1937). \$1.50.

Victor is quick to follow its first release by this grand choir, which met with such universal favor last month, with the splendid little disc that appears on the current list. Those who enjoyed the previous record will certainly wish to hear this one, and those who are not familiar with the work of this organization will find the present recording a fine introduction.

Kolitchew—arr. Alexandroff: *The Boatmen of the Volga*. One side, and **Rimsky-Korsakow**: *May Night*—Song of the Village Mayor. Choir of the Red Army of the U.S.S.R. directed by A. V. Alexandroff. 1-10" disc (C-4215M). \$1.

This is a typically Russian record. Do not confuse the present *The Boatmen of the Volga* with Koenemann's popular *Song of the Volga Boatmen*. If you liked the previous records by this choir, you will certainly wish to investigate this one. The reproduction is splendid.

Bach: Johannes-Passion—No. 67, Ruht wohl (Final Chorus). Chorus and Orchestra of the Berlin College directed by Professor Fritz Stein. 1-12" disc (V-12331). \$1.50.

(This annotation is reprinted from the July 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

If you will compare this recording with some of the recent Bach choral recordings made in England and America, you will quickly realize that there is a certain red-blooded warmth in the German version that is lacking in the others. Bach is not dry as dust—he is vital, and can be made just as much alive as any other composer, if his music has the proper spirited direction. We believe that many Bach enthusiasts will acclaim this record which recently arrived from abroad. The reproduction is highly satisfactory.

OPERA



Bizet: Carmen—Séguedille (Act I); Voyons que j'essaie a tour (Card Song—Act III). Bruna Castagna (contralto) with orchestra conducted by Wilfred Pelletier. 1-10" disc (V-1936). \$1.50.

To the long list of great voices which Victor has recorded, this month is added that of Bruna Castagna. A contralto of warmth, richness, and great power—one that stands, perhaps, at the head of the list of the contraltos of the day. As we picked up this disc, we looked at the title before we noticed the artist, and as we have heard about all the *Carmen* we ever want to hear, we placed it on the turntable with a sigh. We wish we had a moving picture of our change of expression as we listened to this record. It probably would be something of which a character actor would be proud. As the first side finished we were positively thrilled, and we lost no time in turning it over for the second side. At the conclusion, we were breathless—we knew that we had been listening to one of the greatest voices we had heard in years. We rather feel that our readers will agree with us when they have the opportunity of hearing Miss Castagna's marvelous recordings.

Donizetti: Lucia di Lammermoor (complete recording). Soloists, chorus, and orchestra of La Scala Theater, Milan, conducted by Cav. Lorenzo Molajoli. 13-12" discs (C-69282D to C-69294D) in two albums. Columbia Operatic Set 20. \$19.50.

Columbia adds to its long and impressive list of complete opera recordings this thoroughly satisfactory version of the ever popular *Lucia*. The reproduction is particularly fine and the cast is uniformly adequate. Anyone wishing to add a recording of this opera to his collection may order this set without first hearing it. We mention this because many of the smaller dealers do not regularly stock such expensive items.

With this set are supplied a libretto giving both the Italian text and an English translation, and a leaflet indicating where each record side starts and finishes in the libretto. These are a great aid to a full appreciation of this splendid set of discs.

Beethoven: Fidelio—Abscheulicher wo eilst du hin? (Act I). Kirsten Flagstad (soprano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-14972). \$2.

On this disc we have the reproduction of a great voice, one of the greatest of our time, and an example of nearly perfect singing from the technical standpoint, but do we have the spirit that Beethoven breathed into this music? We are rather afraid that those who thoroughly know and fully appreciate *Fidelio* will feel that there is something lacking—we seem to miss that intangible spirit that makes this rôle the intensely dramatic one it has always been to us. Doubtless many of our readers will not agree with us. We do not claim to be right. We only wish to record that as a performance, Miss Flagstad's recording was a disappointment to us. The reproduction is of the best.

Moussorgsky: Boris Godounov—Prayer and Death of Boris (Act IV). Feodor Chaliapin (bass) with orchestra conducted by Vincenzo Bellezza. 1-12" disc (V-DB3464). \$2.50.

H. M. V. recently unearthed this recording that was made at an actual performance given at Covent Garden, July 4, 1928. To all those who have seen Chaliapin in the part of Boris, this disc will have an intense appeal. It is one of the most dramatic records we have ever heard—it brings the great Chaliapin back to life in a way that none of his other records do. Chaliapin was at his best in the theatre; he lost a great deal of his supreme dramatic art when the footlights and the audience were taken away from him in the recording studio. To those of us who have thrilled under his spell in the opera house, this disc will mean very much indeed.

PIANO



Bach—arr. Copeland: **Cantata No. 4, Christ lag im Todesbanden**—Chorale: Jesus Christ the Son of God. One side, and **Bach: English Suite No. 5 in E minor**—Sarabande, Passepied I, Passepied II. George Copeland (piano). 1-12" disc (V-15183). \$2.

This disc is definitely *Bach a la Copeland*, with, as far as the composer is concerned, an Insurgent twist rather than a Loyalist one, given it by one of the world's authorities on Spanish music. How many persons will like it only time will tell. Our experience was, that when we entirely closed our mind to Bach, and simply listened to this as music played by George Copeland, we found it quite enjoyable. In fact, we had the urge to play it again and again. It would seem to us that such an attitude is the proper one to assume in listening to this disc. We shall await with considerable interest the opinions of American music lovers when this record gets into general circulation.

Liszt: Au bord d'une source (Années de pélerinage—1st year, No. 4). Louis Kentner (piano). One side, and **Debussy: Prelude No. 24—Feux d'artifice**. Marcel Ciampi (piano). 1-12" disc (C-69308D). \$1.50.

We just cannot get enthusiastic about this record. Kentner's playing of the Liszt piece doesn't just come up to scratch—he doesn't seem to have that which this composition requires. Ciampi is more successful with Debussy's Prelude, but we have heard better performances in the concert hall, although there is probably not a better one on records. Perhaps we are not in the mood for this music today—if either of these pieces interests you, ask your dealer to let you try this disc. The reproduction is satisfactory.

Scriabin: Waltz in F major, Op. 1. One side, and **Etude in D sharp minor, Op. 8, No. 12.** Friedrich Wührer (piano). 1-10" disc (V-EG6224). \$1.35.

A nice little disc for those who are still interested in the late Russian composer, who a few short years ago was much in vogue. Scriabin at one time was in the very forefront of the little band of modernists who startled the musical world in the early part of the present century; since then his works have almost disappeared. Such records as the present one, makes

his music still available for anyone who cares to hear it.

MISCELLANEOUS



Brahms—arr. Galla-Rini: **Hungarian Dance No. 5 in F sharp minor.** One side, and **Logan**—arr. Galla-Rini: **Missouri Waltz.** Anthony Galla-Rini (piano-accordion). 1-10" disc (V-26020). 75c.

There are so many persons studying the piano-accordion that it is very likely some of our readers are interested in this instrument. We are, therefore, mentioning this recent disc. It contains some fine accordion playing, and should be an inspiration to those who play this instrument. It is pleasing enough to listen to, for those who like this sort of music. Recording—very good.

Speech at the Opening of the Empire Exhibition, Glasgow, May 3rd, 1938. H. M. King George VI. 1-12" disc (V-RC3007). \$2.25.

Not a historic document of any great value, but an item that will be of interest to those persons who are making a collection of records made by notable personages.

McBride: Warm-Up for English Horn Alone (decidedly alone); half a side, and **Let Down for English Horn with Piano.** Robert McBride (English horn) and Paul Creston (piano). One side, and **Kerr: Study for Violoncello Unaccompanied.** Margaret Auë (violoncello). 1-12" disc (NMQR-1314). \$1.50.

Robert McBride, whose *Fugato on a Well-Known Theme* was so brilliantly recorded by the Boston "Pops" several months ago, shows that he is an excellent horn player as well as a composer. His "Warm-Up" is an original bit with a jazz touch here and there. This disc will be of interest to those persons who wish to follow the thinking of our younger and more daring American composers. Perhaps some of them will find some merit in Kerr's *Study for Violoncello Unaccompanied*—we found it intensely dull. Reproduction—satisfactory.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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HOT JAZZ! For some time we have realized that many serious and intelligent musicians have been interested in this subject. We have had numerous requests for information about various early jazz records that have long since been discontinued, and we have had calls for certain records by such artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Bix Beiderbecke, Frank Teschmaker, Red Nichols and Pee Wee Russell. These calls have not come from sixteen-year-old swing fans, but from persons whose musical intelligence is of the first order—persons who are making a study of this American art form, which, by the way, has been in the course of development for over thirty years. Hot Jazz is not easy to define. All Hot Jazz records might be called Swing records, but all Swing records are by no means Hot Jazz. The authoritative book on the subject, *Le Jazz Hot*, was, strangely enough, not written by an American, but by the French music critic, Hugues Panassié. An excellent English translation is available at your bookseller's or may be ordered from the publishers of this bulletin. The price is \$5 (postpaid within U. S. A.). Any of our readers who are interested in the subject will find this book of inestimable value. Mr. Panassié is now in America giving a number of lectures on the subject of Hot Jazz. He was introduced to the American public the other evening by Benny Goodman during the course of one of that artist's popular radio broadcasts.

We are so thoroughly convinced that there is a very definite and widespread interest in recordings that come under the heading of Hot Jazz, that we have opened a separate department in our retail store to care for the demand for these discs. We have been fortunate in

securing, for this new department, the services of Larry Mallery, whose knowledge, gained by years of patient research, will be of untold value to those persons who are making collections of discs of this character.

We hope that our readers will feel perfectly free to write us regarding any Hot Jazz matters that may interest them. If we find that there is a sufficient number of our readers interested in this subject, it is perfectly possible that we may devote a column or so to Hot Jazz news each month.

ORCHESTRA



Sibelius: Symphony No. 5 in E flat major, Op. 82.

Seven sides, and **Pohjola's Daughter, Op. 49.**

Boston Symphony Orchestra conducted by Serge Koussevitzky. 5-12" discs (V-15019 to V-15023) in album. Victor Set M-474. \$10.

This album contains two of the same works as the earlier Victor Masterpiece Set M-333 and will very likely replace it in Victor's catalogue. The previous recordings were made by the London Symphony Orchestra under the direction of Robert Kajanus. They were considered very good in their day but the present records made by the Boston Symphony under Koussevitzky are so far superior that there is no comparison. If you wish to add this music to your collection, by all means choose the present version.

Sibelius is gaining in favor with music lovers everywhere, especially in America. A few short years ago his works were seldom heard, and the public generally were not at all familiar with them. Today his symphonies are to be found on many programs from one end of this country to the other. Recordings of his works preceded their popularity. Isn't it just possible that we learned to know and appreciate Sibelius through the recorded versions of his works? We hope that the superb recordings in the present album will bring this great composer's music to many more persons to whom it is now unfamiliar.

Dvorák: Symphony No. 5 in E minor ("From the New World"). Czech Philharmonic Orchestra conducted by Georg Szell. 5-12" discs (V-12254 to V-12258) in album. Victor Set M-469. \$7.50.

As we came to this item, among the many which were assigned to us for review this month, we felt the editor had given us a bad break. He knew that we had heard this symphony at least fifty times—why not give it to one of the younger men? However, we placed the first record on the turntable and sat back to relax. We did not relax for a moment, for from the very first bar until the final strains of the *finale* we listened with ever increasing interest. It was a grand experience to hear Dvorák's music played by his countrymen very much, we imagine, as he would have us hear it. We had heard it so many times under the direction of virtuoso conductors that we had quite forgotten that this is a folk symphony. In the present recording, Szell brings back its broad humor and honest sentimentality, and as one listens, the genuineness of his performance becomes more and more apparent.

If you are thinking of adding this symphony to your library, do not miss hearing the present recording before you make your choice.

Haydn: Symphony No. 100 in G major ("Military"). Vienna Philharmonic Orchestra conducted by Bruno Walter. 3-12" discs (V-12274 to V-12276) in album. Victor Set M-472. \$5.

Although this is one of Haydn's more popular symphonies, it is not known nearly as well as it should be. It's great stuff, full of rousing melodies and that gay spirit for which the composer is famous. We had a fine time listening to these grand records, and if our favorite orchestra does not place this work on its program for another ten years—it has been over that long since it last appeared—we'll have this set of discs in our library, and we may play them whenever the spirit moves us. Our best congratulations to the Vienna Philharmonic Orchestra, to its conductor, Bruno Walter, and to Victor for making this superb recording generally available.

Schubert: Rosamunde, Incidental Music Op. 26—Excerpts (Overture, Entr'acte No. 1, Ballet Music No. 1 in B minor and No. 2 in G major, Entr'acte No. 2, Shepherd's Melody, Entr'acte No. 3). Hallé Orchestra conducted by Sir Hamilton Harty. 4-12" discs (C-69309D to C-69312D) in album. Columbia Set 343. \$6.

These records have been listed in the English Columbia Catalogue for several years, and we have often wondered why they were not given an American listing. Here they are at last, and we predict that they will enjoy a very fair sale. The music is attractive and of the type that will appeal to a large number of music lovers. Sir Hamilton does a very satisfactory job, and the recording, although not a very new one, is entirely satisfactory from the repro-

duction standpoint.

A booklet, giving in detail the very interesting history of this music, is included with this set of discs.

de Falla: El Sombrero de tres picos (Three Cornered Hat)—Ballet. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-10" discs (V-4406 and V-4407) in album. Victor Set M-505. \$2.50.

The popularity of the Ballet in the field of entertainment is skyrocketing in this country, and we notice that the record manufacturers are aware of this trend, for a great many records are being issued containing ballet music. Among the best that we have heard recently is the Boston "Pops" recording of Falla's Three-Cornered Hat. This is just the music for Mr. Fiedler's musicians and they certainly make the most of it. Reproduction—grand.

Rimsky-Korsakov: Le Coq d'Or—Suite. London Symphony Orchestra conducted by Eugene Goossens. 3-12" discs (V-12347 to V-12349) in album. Victor Set M-504. \$5.

An adequate recording of this colorful suite has been needed for some time. Eugene Goossens supplies it in this admirable set of discs. The extreme popularity of the ballet arrangement of Rimsky-Korsakov's opera has made this music known to music lovers everywhere, and a great many persons will very likely wish to add this album to their libraries. Both the performance and the reproduction are first-class in every respect.

Holst: St. Paul's Suite. The Jacques String Orchestra conducted by Reginald Jacques. 2-10" discs (C-17113D and C-17114D). \$1 each.

We doubt if many music lovers on this side of the Atlantic will find much to interest them in this work which Holst wrote for the students' orchestra of St. Paul's Girls School at Hammersmith. In England this suite may enjoy some local popularity, but why Columbia re-pressed it for the American market is beyond us. The reproduction is highly satisfactory.

Strauss: Polkas: Pizzicato Polka; Annen-Polka, Op. 117; Frauenherz; Libelle; Leichtes Blut, Op. 319; Mutig Voran. One side, and **Offenbach: Can-Cons from Operas.** Light Symphony Orchestra. 1-12" disc (V-36213). \$1.25.

Gay music with plenty of carefree spirit; why the Offenbach pieces are called Can-Cons, we haven't the slightest idea—or do we have an evil mind? We associate the Can-Can with the Midway at the Columbian Exposition in Chicago, and Little Egypt. Guess that dates us—my, how time flies!

Delibes: Coppelia—Ballet (Thème slav varie; Csardas—Danse Hongroise). One side, and **Sylvia—Ballet** (Prelude; Valse lente; Pizzicati). London Philharmonic Orchestra conducted by Efrem Kurtz. 1-12" disc (C-69323D). \$1.50.

We found this disc wholly delightful. The selections from these popular ballets are played with

plenty of spirit and with a fine regard for the appropriate by London's great orchestra under the talented direction of Efreim Kurtz. Splendid reproduction is an added feature.

Weber—arr. Berlioz: *Afforderung zum Tanz, Op. 65* (Invitation to the Dance). The Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-15189). \$2.

The old Philadelphia Orchestra record of *Invitation to the Dance* has been a prime favorite for years. This new version, with the advantage of modern recording, should step to the front rank of best sellers without difficulty.

Mozart: Die Zauberflöte (K. 620)—Overture. The B. B. C. Symphony Orchestra conducted by Arturo Toscanini. 1-12" disc (V-15190). \$2.

Many persons whose budget will only permit the purchase of one record this month will very likely select this outstanding disc. Toscanini gives a grand performance, and the reproduction is superb.

J. Strauss: Tritsch, Tratsch—Polka. One side, and **Offenbach: The Grand Duchess**—Galop. Orchestre Raymonde conducted by G. Walter. 1-10" disc (C-386M). 75c.

Gay music in the Continental manner—well played and recorded.

CONCERTO



Mozart: Concerto in E flat major (K. 365). Artur and Karl Ulrich Schnabel (pianos) and the London Symphony Orchestra conducted by Adrian Boult. 3-12" discs (V-15072 to V-15074) in album. Victor Set M-484. \$6.50.

While this work is not of great importance, it is graceful, and pleasing to listen to. The Schnabels, father and son, give quite a satisfactory performance—a bit heavy-handed at times. This is the only available recording of this work, and as there is not likely to be another in the near future, those interested should investigate this one. The reproduction is thoroughly satisfactory.

Vivaldi: Concerto for String Orchestra in A minor, Op. 3, No. 8. Three sides, and **Bach: Suite No. 3 in D major**—Air. Amsterdam Concertgebouw Orchestra conducted by Dr. Willem Mengelberg. 2-12" discs (T-SK2401 and T-SK2402). \$2.50 each.

A great many persons will get a lot of real enjoyment from this pair of discs. Vivaldi is always good and there is so little of his music recorded that this release should be of more than usual interest. The present work, which is the eighth in the series of twelve concerti grossi comprising Opus 3, was used by Bach as the basis of his *Concerto No. 2 in A minor* for organ. Mengelberg turns in a good performance of the Vivaldi piece—he might have been a bit more brilliant in his rendition of the many-

times-recorded *Bach Air*. Telefunken recording is improving continually and now rates with the best that is being done in Europe. The surfaces of its records are particularly smooth.

Handel: Concerto Grosso in B flat major. Leon Goossens (oboe) and the London Philharmonic Orchestra conducted by Eugene Goossens. 1-12" disc (V-C2993). \$1.90.

This charming little work of Handel is new to us; we do not recall any other recording of it. The Goossens brothers do a fine job, and the reproduction is of the best. If you are interested in unusual records, don't miss this one.

CHAMBER MUSIC



Bach: Sonatas for violin and harpsichord, Vol. I. Boris Schwarz (violin) and Alice Ehlers (harpsichord). 6-12" discs (GT-12117 to GT-12122) in album. Gamut Set 7. \$9.50.

GT-12117/8 *Sonata No. 1 in B minor*

GT-12119/0 *Sonata No. 2 in A major*

GT-12121/2 *Sonata No. 3 in E major*

Gamut, after several months of inactivity, announces a set of recordings that is bound to demand the attention of music lovers everywhere. Bach's Sonatas for Violin and Harpsichord have been recorded by Boris Schwarz (violin) and Alice Ehlers (harpsichord). The first three of the set of six sonatas are included in the present album, and the remaining three will be released next month. We only received the sample discs a few hours before going to press, but we had ample time to realize that these glorious works can be much better appreciated in their original form than in the violin and piano versions with which we are all so familiar. There is a blending of the violin and the string tones of the harpsichord that brings the most charming harmonies.

The choice of artists for these recordings is excellent. Boris Schwarz, a former pupil of Flesch, Thibaud, and Capet, has appeared as soloist with the leading orchestras of Europe, and is now a member of the NBC Symphony Orchestra. Alice Ehlers is an internationally-known harpsichordist, having given concerts in all parts of the world. She has appeared in America with the Philadelphia and Los Angeles Symphony Orchestras.

As the reproduction is highly satisfactory, we can recommend these recordings without reservations.

Roussel: Quartet in D major, Op. 45. Roth String Quartet. 3-12" discs (C-69234D to C-69236D) in album. Columbia Set 339. \$5.

Although Albert Roussel (1869-1937) did not dedicate this work to the Roth String Quartet, it is understood that he wrote it for them and they were the first ones to introduce it abroad, as well as in America. The work dates from 1931-1932 and

is a mature work of one of France's most eminent modern composers. Roussel has never received a great amount of publicity but his works are becoming better known, and more and more appreciated. His popularity with serious music lovers has grown slowly but very surely, and it is our opinion that this very fine set of discs will aid immensely in furthering his celebrity. If you are interested in fine chamber music, do not miss this grand recording by one of the truly great string quartets of our time. Excellent reproduction throughout is an additional feature.

Schubert: Quartet No. 14 in D minor ("Der Tod und das Mädchen"). Busch Quartet. 4-12" discs (V-15005 to V-15008) in album. Victor Set M-468. \$8.

Early recordings of this popular Schubert quartet will be found in both the Victor and Columbia catalogues, but as the present version is so definitely superior to either of them, it is not necessary to consider them at this time. This fine new recording by the Busch Quartet has been needed for some time and will be a very welcome addition to the impressive list of chamber works now to be found in the repertoire of recorded music.

Haydn: Divertimenti (4) for flute and strings, Op. 100, Nos. 1, 2, 4, and 6. René Le Roy (flute), Jean Pasquier (violin), Etienne Pasquier (violin-cello). 4-12" discs (MU-1071 to MU-1074) in album. Musicraft Set 17. \$6.50.

As delightful Haydn as we have heard in a long while, and entirely new to us. These little works have not been recorded before, and we do not recall ever having heard them in the concert room. They are the product of Haydn's London period and have that genial sparkle that marks so much of his work during that happy time. The choice of artists who have made the present recordings could not be improved upon—our congratulations to Musicraft. The reproduction is highly satisfactory.

BAND

Goldman: Children's March. One side, and **Happy-Go-Lucky March.** The Goldman Band conducted by Edwin Franko Goldman. 1-10" disc (V-26052). 75c.

A couple of new marches that should delight all those who thrill to spirited music of this kind. The kiddies should get a great kick out of the medley of children's tunes which Goldman has worked into his *Children's March*. We imagine that this disc will be a great favorite at numerous parties for the little folks this Christmastide. Reproduction—excellent.

VOCAL



Music of the Renaissance. Max Meili (tenor) with lute accompaniment by Fritz Worsching. 3-12" discs (V-15164 to V-15166) in album. Victor Set M-495. \$6.50.

Mudarra—Triste estaba el Rey David (sung in Spanish)

De la sangre de Fus (sung in Spanish)

Valderrabano—Señora, si te olvidare (sung in Spanish)

Soneto: Al monte sale (sung in Spanish)

Milan—Durandarte (sung in Spanish)

Perdida tengo la color (sung in Spanish)

Mudarra—La mañana de San Juan (sung in Spanish)

John Dowland—Come, Heavy Sleep (sung in English)

Come Again (sung in English)

Willaert—Con lagrime e sospir (sung in Italian)

Morley—It was a Lover (sung in English)

(This annotation is reprinted from the October 1937 issue. It appeared in this place when the imported recording of this work was reviewed.)

"Songs of the 16th Century" might be a very good title for this set of three discs, for that is exactly what it contains. Max Meili sings these interesting songs in a most acceptable manner, using the language of their birth. Spanish, Italian, or English seems equally easy for this talented artist. The lute accompaniment of Fritz Worsching adds greatly to the charm of these discs, and gives the proper 16th century atmosphere. The following composers are represented: John Dowland (1563-1626), an English lutenist and composer, who is especially remembered for the excellence of his songs; Thomas Morley (1557-1603), the most popular English composer of his day; Adriano Willaert, who was born in Flanders in 1480 and died at Venice in 1562, and who was the founder of the Venetian school of singing; and the three 16th century Spanish lutenists, Alfonso Mudarra, Enriquez de Valderrabano and Luis Milan.

As we listen to these records, we cannot help thinking of the truly marvelous value of recorded music. Where, and when, could we hear this music of real historic value, if it were not for these discs. We have heard a great deal of music in our adult life of the last two decades but most of the pieces in this set were entirely new to us. It will not be to our children when they reach our age, for these discs and others similar will be available to them in their schools and, in some cases, in their homes.

deRose: I Heard a Forest Praying. One side, and **Russell: Children of Men.** John Charles Thomas (baritone) with piano accompaniment by Carroll Hollister. 1-10" disc (V-1940). \$1.50.

The thousands of persons who have thrilled to John Charles Thomas' rendition of these songs over the radio will very likely welcome the opportunity

of possessing them in recorded form. We can report that, in making these recordings, Mr. Thomas leaves nothing to be desired.

A Schubert Recital (16 *lieder*). Elisabeth Schumann (soprano) with piano accompaniments by Gerald Moore, Elizabeth Coleman, and George Reeves. 4-10" discs (V-1932 to V-1935) and 2-12" discs (V-15167 and V-15168) in album. Victor Set M-497. \$10.

An die Musik, Op. 88, No. 4; *Auf dem Wasser zu singen*, Op. 72; *Horch! Horch! die Lerch*; *Der Jungling an die Quelle*; *Geheimnis*, Op. 14, No. 2; *Litanei*; *Des Fischers Liebesglück*; *Gretchen am Spinnrade*, Op. 2; *Der Musensohn*, Op. 92, No. 1; *Nacht und Traume*, Op. 43, No. 2; *Seligkeit*; *Der Einsame*, Op. 41; *Nahe des Geliebten*, Op. 5, No. 2; *Lachen und Weinen*, Op. 59, No. 4; *Wiegenlied*, Op. 98, No. 2; *Der Schmetterling*, Op. 57, No. 1.

What a wealth of musical enjoyment this album contains! It is said that Schubert is Miss Schumann's favorite composer, and it may be said that Miss Schumann is Schubert's greatest interpreter. Certainly no one could help feeling, after hearing these discs, that these lovely songs could not be sung more artistically or more effectively. Grand performances throughout and splendidly recorded! A booklet giving the German texts with English translations is included with this set of records.

Wolf: Gebet. One side, and **Strauss: Ich trage meine Minne**. Heinrich Schlusnus (baritone) with piano accompaniment by Sebastian Peschko. 1-10" disc (PD-62784). \$1.50.

Brahms: Die Mainacht. One side, and **Der Gang zum Liebchen**; half a side, and **Am Sonntag Morgen**. Heinrich Schlusnus (baritone) with piano accompaniment by Sebastian Peschko. 1-10" disc (PD-62783). \$1.50.

New recordings by Heinrich Schlusnus are always exciting, and these two discs, just received from abroad, are no exception. Admirers of this great *lieder* singer will surely welcome their arrival. Fine reproduction is an added feature.

Fauré Song Recital. Charles Panzéra (baritone) with piano accompaniment by Magdeleine Panzera-Baillet. 5-12" discs (V-15033 to V-15037) and 1-10" disc (V-1897) in album. Victor Set M-478. \$11.50.

V-15033/5 *La Bonne Chanson*, Op. 61
V-15036 *Au Cimetière*, Op. 51, No. 2
En Sourdine, Op. 58, No. 2
V-15037 *L'Horizon Chimérique*, Op. 113
V-1897 *Lydia*, Op. 4, No. 2
Le Parfum Impérissable, Op. 76, No. 1

Gabriel Fauré's importance in the realm of French music is coming to be more and more realized. This is especially true since his death in 1924. His fine sense of fitness in combining poetic and musical thoughts is shown again and again in this set of his

songs. Charles Panzéra is the ideal interpreter, and as the reproduction is of the best, this album may be unconditionally recommended.

Bach: Komm', süßer Tod. One side, and **Handel: L'Allegro, il Penseroso, ed il Moderato**—Siciliana. Marian Anderson (contralto) with piano accompaniment by Kosti Vehanen. 1-10" disc (V-1939). \$1.50.

There is no question, Marian Anderson gives as fine a rendition of these two lovely numbers as anyone could ask for. They are perfectly adapted to her voice and her style of singing. This record can be heartily recommended.

Ravel: Don Quichotte à Dulcinée. Three sides, and **Ronsard à son âme**. Martial Singher (baritone) with orchestra conducted by Piero Coppola. 2-10" discs (V-4404 and V-4405). \$1 each.

(This annotation is reprinted from the June 1935 issue. It appeared in this place when the imported recording of this work was reviewed.)

The first three sides of this pair of discs contain Ravel's new song cycle *Don Quichotte à Dulcinée*. It consists of the following three songs based on Spanish and Basque rhythms: *Chanson romantique*, *Chanson épique* and *Chanson à boire*. You will find them quite charming; they are very simply harmonized, usually in consecutive fifths, and in a sentiment delightfully archaic. From the French catalogue we learn that they were recorded November 20, 1934, under the personal supervision of M. Ravel before their first public performance on December 1 at the Colonne Concerts. M. Singher was chosen by the composer to present this new work, and as we listen to these discs we cannot but realize that Ravel made a most excellent choice. The recording is of the best.

OPERA



Puccini: Tosca—E lucevan le stelle (Act III). One side, and **La Fanciulla del West**—Ch'ella mi credo libero (Act III). Jussi Bjoerling (tenor) with orchestra conducted by Nils Grevillius. 1-10" disc (V-4408). \$1.

It has been some time since we have had a record by the great Bjoerling. His many admirers will doubtless welcome his fine renditions of these popular arias. Reproduction—excellent.

Gounod: Mireille—Anges du Paradis (Cavatine—Act III). One side, and **Reyer: Sigurd**—Esprits gardiens: Le bruit des Chants (Act II). Georges Thill (tenor) with orchestra conducted by Eugène Bigot. 1-12" disc (C-9147M). \$1.50.

Recordings of these arias will be a novelty in America for, very likely, few Americans have ever heard them before. Georges Thill gives two thrilling performances, and we should not be at all surprised if this disc enjoyed quite a large sale. The reproduction is splendid.

VIOLIN



Tschaikowsky—ed. Zimbalist: *Scherzo, Op. 42, No. 2*. One side, and **Stravinsky**—trans. Dushkin: *L'Oiseau de Feu*—Berceuse. Nathan Milstein (violin) with piano accompaniment by Leopold Mittmann. 1-10" disc (C-17115D). \$1.

The popular Nathan Milstein presents two lovely little pieces that should appeal to all lovers of violin music. The performances are in Milstein's best style, and the reproduction is of the best.

Rawsthorne: Theme and Variations for two violins.

Kathleen Washbourne and Jessie Hinchcliffe (violins). 2-12" discs (D-K884 and D-K885). \$1.25 each.

Decca, in England, has led the way in giving young British composers an opportunity of being heard on records. Might not one of our American companies extend the same courtesy to some of our worthy young composers. Alan Rawsthorne has firmly established himself among the promising contemporary composers in his native land, although we doubt if he is known to any extent beyond its borders. In producing a work for two violins unaccompanied, he has chosen a medium that has little chance of becoming very generally appreciated. However, within its comparatively limited circle this difficult work will find hearty approval. Mr. Rawsthorne seems to have something very definite to say, and he states it very clearly and directly in the modern manner. As we listen to this work, we have the feeling of honest sincerity—the composer never resorts to dissonance just for its modern effect.

The performance and the reproduction are thoroughly satisfactory, and we do not hesitate to recommend this pair of records to anyone interested in contemporary music.

CHORAL



Mozart: Mass in F major (K. 192). The Motet Singers and String Orchestra conducted by Paul Boepple. 3-12" discs (MU-5001 to MU-5003) in album. Musicraft Set 23. \$6.50.

Musicraft offers, this month, a most unusual album. It contains a Mass written in Mozart's youth, sung by The Motet Singers, a group of sixteen professionally trained singers under the direction of Paul Boepple of the Dalcroze School of Music. A performance of this work was given at Carnegie Hall last April and was later repeated at the Dunrovin Music Festival at Ridgefield, Conn. On both occasions it was greeted with great praise by both the audiences and the critics. It is an altogether charming composition and rates with the best that Mozart produced for the Church. One might wish that it had been recorded by a larger choir than we have upon these discs, but then one cannot have everything and, in our opinion, we should be more than

thankful that we have it at all. Such works must necessarily have a limited appeal, and it is only through the enterprise of such independent companies as Musicraft that they are made available in recorded form. The small orchestra made up of members of the New York Philharmonic Symphony under the very capable direction of Paul Boepple adds greatly to the attractiveness of this fine addition to the repertory of recorded music. Mr. Boepple, a Swiss musicologist and conductor, has devoted a great deal of his time to the performances of choral works. He conducted the premieres of Honegger's *Le Roi David* and *Judith*.

American Folk Songs—Religious and Worldly. The Old Harp Singers (8 men and women) with tenor solo by Ross Dowden, directed by E. J. Gatwood. 2-10" discs (MU-221 and MU-222). \$1 each.

MU-221—*Poor Wayfaring Stranger*—A Religious Ballad (setting by Jackson and Gatwood).

Old Ship of Zion—A Revival Spiritual (setting by Jackson and Gatwood).

MU-222—*Frog Went A-Courting* (arr. Jackson and Gatwood).

Sourwood Mountain.

The Barnyard Song—A Children's Game Song (arr. Gatwood).

On Springfield Mountain (arr. Jackson and Gatwood).

The Old Harp Singers are a group of eight young men and women who do not play harps. They took their name from the country singing groups in the remote parts of their own Upland South, who still sing from a century-old manual called *The Sacred Harp*. This group was organized by Dr. George Pullen Jackson of Vanderbilt University, whose books, *White Spirituals in the Southern Uplands* and *Spiritual Folk Songs of Early America*, have done so much to bring this sectional music to the attention of music lovers far removed from its source. Students of musical Americana will find these discs of great interest. The selections are beautifully sung; if we have any criticism, it is that they are too beautifully sung. The voices are so artistically blended that an air of refinement is given these pieces that the text does not indicate. Certainly the Mountain Whites of the South never sang these songs as we have them here recorded. The renditions are lovely, but are they traditionally authentic?

Schwedoff: Aus dem aufstieg des Don Kosaken.

One side, and *Terek und kuban Kosaken*. Don Cossack Choir conducted by Serge Jaroff. 1-10" disc (C-4217M). \$1.

Everything is Russian about this record except the titles on the labels—they are in German. Columbia may know why—we frankly admit that we cannot even guess. However, the two selections are sung in the Don Cossacks' usual manner and will please those who find recordings by this popular group attractive. The reproduction is very fine.

Christmas Carols. Chorus and Instrumental Group, Lew White (organ). 3-10" discs (V-26049 to V-26051) in container. \$2.25.

V-26049—*Silent Night*

Hark! The Herald Angels Sing

V-26050—*It Came Upon the Midnight Clear*
Joy to the World

V-26051—*O Little Town of Bethlehem*
The First Nowell

A fine collection of Christmas Carols sung in the joyful and dignified spirit of that great festive day—not in the sing-song style of the hill-billy gospel singers. It is a pleasure to welcome this grand set of discs to the repertory of recorded music.

PIANO



Matthay: Elves, Op. 17. One side, and **Album Leaf, Op. 22** ("Stray Fancies"). Myra Hess (piano). 1-10" disc (V-B8758). \$1.35.

Tobias Matthay (1858-) is best known as a teacher and for his various publications upon the subject of piano teaching. He did, however, appear upon the concert platform for a number of years during the latter part of the last century—since 1895 he has devoted himself entirely to teaching, writing, and some composing. The two short selections recorded upon this disc by his former pupil, the distinguished Miss Myra Hess, are characteristic of his style. They are intensely expressive and highly interesting.

Schumann: Kreisleriana, Op. 16. Alfred Cortot (piano). 4-12" discs (V-15144 to V-15147) in album. Victor Set M-493. \$8.

(This annotation is reprinted from the April 1937 issue. It appeared in this place when the imported recording of this work was reviewed.)

Kreisleriana consists of a number of charming little melodies, which, as Schumann himself tells us, stem from personal experiences of the composer. They date from Schumann's early period, when his courtship of Clara Wieck, being beset with so many trials and tribulations, caused him to be in a most melancholy mood a good part of the time.

From *Grove's* we learn that: "The 'Kreisleriana' have their origin in a fantastic story with the same title by E. T. A. Hoffmann, contained in his *Fantasiestücke in Callots Manier* (Bamberg, 1814, p. 47). Hoffmann was a follower of Jean Paul, who indeed wrote a preface to *Fantasiestücke*. Half musician, half poet, Schumann must have looked on him as a kindred spirit; and in the figure of the wild and eccentric yet gifted 'Kapellmeister Kreisler,' drawn by Hoffmann from incidents in his own life, there were many traits in which Schumann might easily see a reflection of himself."

Cortot is an ideal interpreter of this whimsical music, and as the reproduction is excellent, this item

is well worth investigating. We know of no other recording of this work.

Liszt: Venezia e Napoli (Après une lecture de Dante). Louis Kentner (piano). 2-12" discs (C-69313D and C-69314D) in album. Columbia Set X-105. \$3.25.

If you like showy pieces in the Lisztian manner, here is a dandy. Kentner makes the most of it, we can assure you. The final part, *Tarantella*, is an example of "breath-taking" piano playing such as we have not heard in many a long day. Kentner has done a very difficult piece extremely well—whether the subject matter is worth the effort, one must decide for himself. Reproduction—excellent.

Brahms: Waltzes, Op. 39, Nos. 1 to 16. Five sides, and **Ballade in D minor, Op. 10, No. 1** ("Edward"). Anatole Kitain (piano). 3-12" discs (C-69278D to C-69280D) in album. Columbia Set 342. \$5.

As we listen to these discs, we have the feeling that there is much of the Russian spirit in this Brahms music—music which, in itself, is Brahms' idea of Germanic romanticism. Perhaps some of our readers will feel that Kitain gives satisfactory performances of these Waltzes, but to us there is a spirit which is entirely foreign to the music. We have heard other Russian pianists play these little pieces with appropriate regard for the character of the music, but Kitain seems to confuse Tchaikowsky with Brahms in this instance. The reproduction is of the best.

Bach—arr. Busoni: Sonata No. 4 in D minor for unaccompanied violin—Chaconne. Johana Harris (piano). 2-12" discs (V-12353 and V-12354) in album. Victor Set M-506. \$3.50.

Johana Harris is the wife of the American composer, Roy Harris; a former student, and now an instructor at the Juilliard School of Music. She has appeared upon the concert platform on numerous occasions and always with marked success. This is her first recording venture, and in our opinion a most auspicious one. She brings to the repertory of recorded music a worthy addition in her fine performance of Busoni's arrangement of Bach's *Sonata No. 4 in D minor for unaccompanied violin*. Excellent recorded versions in its original form have been available, but this is the first modern recording of Busoni's arrangement for pianoforte. This album will probably not have a very wide appeal, but to those to whom it will be of interest, we strongly recommend it.

Beethoven: Sonata No. 21 in C minor, Op. 53 ("Waldstein"). Wilhelm Kempff (piano). 3-12" discs (PD-95474 to PD-95476). \$2 each. (Three-pocket album available with these records at 50¢ additional.)

This recording has been available in the Polydor catalogue for several years but as this sonata is not

listed in any of the domestic catalogues, and as it is one of the more popular Beethoven sonatas, and as we are continually finding music lovers who do not know of its existence, we are mentioning it at this time. Kempff gives a very satisfactory performance, and the reproduction is well up to Polydor's high standard.

ORGAN



Bach: Nine Chorale Preludes. Carl Weinrich (organ—Westminster Choir School, Princeton). 5–10" discs (MU-216 to MU-220) in album. Musicraft Set 22. \$5.50.

Wachet auf, ruft uns die Stimme; Wo soll ich fliehen hin; Wer nur den lieben Gott lässt walten; Meine Seele erhebt den Herren; Ach bleib' bei uns, Herr Jesu Christ; Koomst du nun, Jesu, vom Himmel herunter auf Erden; An Wasserflüssen Babylon; Valet will ich dir geben; Ein' feste Burg ist unser Gott.

In this Musicraft album we have one of the most satisfactory collections of organ records we have ever heard. Carl Weinrich is one of the leading organists of our day; the instrument which he uses is perfectly adapted for the music he plays; and Musicraft has discovered how to record this music in a most faithful manner. To all those who enjoy Bach organ music in the true spirit of the composer, and not as it has been so often dressed-up and embellished, we heartily recommend this superb little album.

MISCELLANEOUS



Gershwin: Memorial Album. Jane Froman, Sonny Schuyler, and Felix Knight (vocalists) with the Victor Salon Group conducted by Nathaniel Shilkret 5–12" discs (V-12332 to V-12336) in album. Victor Set C-29. \$7.50.

- V-12332 *Of Thee I Sing*—excerpts
Girl Crazy—excerpts
- V-12333 *The Man I Love*
Rhapsody in Blue—Andante
- V-12334 *Porgy and Bess*—excerpts
- V-12335 Medley—*Swanee; South Sea Isle; That Certain Feeling; Somebody Loves Me*
Oh Kay—excerpts
- V-12336 *Lady Be Good*—excerpts
Tip Toes—excerpts
Medley—*Oh Gee, Oh Joy; 'Swonderful; Do It Again; Strike Up the Band*

This collection of Gershwin hits is going to give a lot of persons a great deal of pleasure. It is going to remind us again and again of many happy evenings in the theatre. Victor has assembled an ade-

quate group of musicians for these recordings and is offering the records in a mighty attractive album. Whether it is good taste to call this a Memorial Album is a question. If you feel that George Gershwin would like to be remembered for the joy his music has given, then perhaps the selections chosen for this album are suitable. However, if you believe that he would rather be remembered for some of his work in a more serious vein, then Victor's choice for this Memorial Album is quite out of order.

Dryden: Song for St. Cecelia's Day; Curtis: A Navajo Rain Chant; Abercrombie: The Stream's Song; Pao Lang Pee: Sanpan; Stephens: The Main Deep. Moira House, Eastbourne, Verse Speaking Choir conducted by Mona Swann. 1–10" disc (V-B8761). \$1.35.

Macleish: Salute; Tessimond: La Marche des machines; Hopkins: Pied Beauty; Turner: India; Sandburg: Fog; Tennyson: The Eagle; Stephens: The Centaurs. Moira House, Eastbourne, Verse Speaking Choir, conducted by Mona Swann. 1–10" disc (V-B8762). \$1.35.

This pair of discs contains a number of short, well-chosen pieces in the modern chorally-spoken form. Advocates of this form of expression feel that it brings to poetry, which adapts itself to the treatment, a sincerity and dramatic quality that can be obtained in no other way. Perhaps students, who are interested in this art, will welcome the opportunity these records afford to listen to the work of their English cousins.

Böhm: Partita über die arie: Jesu du bist allzu schöne. Yella Pessl (harpsichord). 1–10" disc (V-1938). \$1.50.

Yella Pessl gives us as pleasing a harpsichord record as we have heard in many a long day. She has selected a set of variations on an old hymn tune by George Böhm. Böhm was a contemporary of Bach, and is remembered as a great organist, and a composer for both his own instrument and the harpsichord. If your library does not contain any recordings of this instrument of another day, you will find this disc as delightful an example as you are likely to find. Excellent reproduction is an added feature.

Francaix: Serenade Comique. One side, and **Bozza: Quartet of Saxophones—Scherzo.** The Saxophone Quartet of Paris. 1–10" disc (C-388M). 75c.

Two young French composers of considerable promise have provided the tricky little pieces that this unique ensemble presents here. Both pieces are in the modern French manner, and will be of interest to those who find this school to their liking. Recording—excellent.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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CHRISTMAS is here and many music lovers will give and receive records at this festal time. Perhaps a list of interesting, and in some cases unusual recordings, that have been released within the present year, might be helpful to our readers. Among these items you may find just the recording you wish to give to some friend; or, perhaps you may check an item or two and leave the list about where someone may see it, and then you will be surprised to find just the recording you wish in your stocking on Christmas morning. Or perhaps, because of the great number and variety of the recordings that have been made available this year, there is on this list an item that you meant to purchase for yourself, but never just got around to do it. Now you have the excuse you need—give yourself a Christmas gift.

Harris: Symphony for Voices (On the Poems of Walt Whitman). The Westminster Choir (unaccompanied) conducted by John Finley Williamson. 2-12" discs (V-14803 and V-14804) in album. Victor Set M-427. \$4.50.

Beethoven: Symphony No. 6 in F major, Op. 68 ("Pastoral"). The B. B. C. Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs (V-14707 to V-14711) in album. Victor Set M-417. \$10.

Carl Sandburg: The American Songbag. Sung by Carl Sandburg accompanying himself on the guitar. 4-10" discs (MU-207 to MU-210) in album. Musicraft Set No. 11. \$4.50.

Mozart: Don Giovanni (complete recording). Soloists, chorus, and orchestra of the Glyndebourne Festival Opera Company conducted by Fritz Busch. 23-12" discs in three albums. Victor Sets M-423, M-424, and M-425. \$46.

Shakespeare: Julius Caesar. Orson Welles and members of the Mercury Theatre. 5-12" discs (C-11117D to C-11121D) in album. Columbia Set 325. \$10.

Prokofieff: Concerto No. 2 in G minor, Op. 63. Jascha Heifetz (violin) and the Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs (V-14907 to V-14909) in album. Victor Set M-450. \$6.50.

Franck: Quintet in F minor for piano and strings. E. Robert Schmitz (piano) and the Roth String Quartet. 5-12" discs (C-69251D and C-69255D) in album. Columbia Set 334. \$7.50.

Chopin: Nocturnes—1 to 19 inclusive. Arthur Rubinstein (piano). 11-12" discs (V-14961 to V-14971) in albums. Victor Sets M-461 and M-462. \$22.

Bach: Nine Chorale Preludes. Carl Weinrich (organ—Westminster Choir School, Princeton). 5-10" discs (MU-216 to MU-220) in album. Musicraft Set 22. \$5.50.

* * * *

Our readers will note that the reviews of the Columbia releases for December are not included in this issue. We are very sorry about this but the sample records did not reach us in time. We are assured that the records themselves will be in the dealers' hands early in December, and we will include reviews of them, together with the January releases, in our next issue.

* * * *

Victor has just issued an excellent little catalogue of records for children. This is not an educational catalogue, although there are some records included that may be used for educational purposes. It is a grand list of discs, nicely arranged under various headings—records that the little ones will have a great time playing for themselves. Anyone who has tried to pick out discs for children from the large general catalogue knows what a job it is, and he or she will find this new, sixteen-page booklet an immense help. Anyone wishing a copy may have it without charge simply by sending a postal to the publishers of this bulletin. Ask for *Victor Records for Children*.

ORCHESTRA



Wagner—arr. Stokowski: *Tristan und Isolde*—Excerpts. The Philadelphia Orchestra conducted by Leopold Stokowski. 5-12" discs (V-15202 to V-15206S) in album. Victor Set M-508. \$9.

In announcing this set of records Victor makes the following interesting statement:

"When the Philadelphia Orchestra toured from coast to coast two years ago, by far the greatest of all its great successes was Mr. Stokowski's incomparable performance of this music from *Tristan und Isolde*. Some years ago we recorded a rather similar arrangement of it with tremendous success. Mr. Stokowski has made radical changes in and additions to the original arrangement, and with the radically improved recording, he now gives it a performance that for power, brilliance, eloquence, color and intensity of emotion, has no peer in all recorded music. This work is not merely a series of excerpts from *Tristan*—it is a rhapsody or tone poem, employing music from various parts of the opera, but arranged in a sequence which answers Mr. Stokowski's musico-dramatic purpose rather than following the action of the opera as it is given on the stage. It is as if Wagner had written a symphony based on the legend of Tristan and Isolde without respect to the dramatic sequence of the opera in its conventional form. Nothing in the music portrays the fierceness and the tragedy of illicit love with such tenderness and such eloquence as does the *Liebesnacht*. No music in the world is more touching than the *Liebestod*—the portraying of those awful moments when Isolde held the dying Tristan in her arms for the last time; and the conclusion which Mr. Stokowski has added brings home with terrifying emphasis the certainty of Fate and the moment of doom. We feel that this set of records will be a long-remembered sensation."

There is very little for us to add, except that we predict that this album set will immediately jump to the head of the list of "best sellers" during the present holiday season.

Debussy: Nocturnes—Nuages, Fêtes, Sirènes. Seven sides, and **Debussy: Le Martyre de Saint-Sebastien**—Fanfare. Half a side, and **Dukas: La Peri**—Fanfare. Grand Orchestre des Festivals Debussy conducted by D. E. Inghelbrecht. 4-12" discs (C-69315D to C-69318D) in album. Columbia Set 344. \$6.

We are pleased to announce a complete and satisfactory recording of Debussy's *Nocturnes*. Music lovers very generally will join us, we are sure, in congratulating Columbia upon making this splendid recording available in America. The first two nocturnes, *Nuages* and *Fêtes*, are very often heard; but the third, *Sirènes*, probably because it requires a

chorus of sixteen female voices, is seldom performed. For this reason this set of discs is of particular value.

The great charm of this recording may very possibly be due to the sympathetic and highly artistic direction of M. Inghelbrecht. Inghelbrecht was a warm friend of Debussy's during his later years, and is noted in France for his fine performances of that composer's works. As the reproduction is particularly good, we can recommend this set of discs without reservation.

Nights at the Ballet. Symphony Orchestra conducted by Walter Goehr. 4-12" discs (V-36214 to V-36217) in album. Victor Set C-30. \$5.50.

The worldwide increase in the popularity of the Ballet as a form of musical entertainment very likely caused Walter Goehr to assemble the music from a large number of the better known ballets and arrange for the recording of them upon these discs. The records were issued separately in England where they enjoyed a ready sale, and Victor conceived the very fine idea of placing the four of them in an attractive album, offering them as a unit. Space does not permit of a complete list of the selections included, but we will mention just a few of the numbers in order that our readers may have some idea of what the album contains—*Dance of the Little Swans* from Tchaikowsky's *Swan-Lake*; Strauss' *Blue Danube Waltz*, the centerpiece of Massine's buoyant *Le Beau Danube* ballet; *Polovetsian Dances* from Borodin's *Prince Igor*; the *Russian Dance* from Stravinsky's *Pétrouchka*; the *Miller's Dance* from Falla's *The Three-Cornered Hat*.

Byrd—arr. Stokowski: *Pavane* and *Gigue*. Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1943). \$1.50.

Stokowski's arrangements for modern symphony orchestra of these little dance tunes of the great English composer William Byrd (1542/3-1623) will be acclaimed by a vast number of present-day music lovers. They are really very charming, and Stokowski has used rare good taste in presenting them as they appear on this pleasing little disc. A mighty appropriate gift for your friends who prefer records at Christmas time.

Ravel: Le Tombeau de Couperin. Paris Conservatory Orchestra conducted by Piero Coppola. 2-12" discs (V-12320 and V-12321). \$1.50 each.

Although the Victor Company's *Connoisseur's List of European Recordings* notes this as a replacement of the older version of this selection (V-11150 and V-11151), examination proved it to be the same recording issued on new numbers. An error somewhere, we judge! The music, itself, is delightful and the recording is satisfactory. If you haven't heard it before, try it now. It's just not what we had been led to expect—a "higher fidelity" issue.

Tschaikowsky: 1812 Overture, Op. 49. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs (V-12411 and V-12412) in album. Victor Set M-515. \$3.50.

Of the many recordings of this popular overture that are available, the present one is certainly to be preferred. It has everything—a fine orchestra, spirited direction, and the benefit of the best of modern recording.

Massenet: Le Cid—Ballet. Grand Symphony Orchestra conducted by F. Ruhlmann. 2-10" discs (C-17116D and C-17117D). \$1 each.

Light music with a gay spirit that has always held a certain fascination for a large number of music lovers—well played and splendidly recorded.

Bliss: Music for Strings. The B. B. C. Symphony Orchestra conducted by Sir Adrian Boult. 3-12" discs (V-12248 to V-12250) in album. Victor Set M-464. \$5.

(This annotation is reprinted from the April 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

Arthur Bliss (1891-) was born in London and educated at Rugby and at Pembroke College, Cambridge. He studied, for a short time before the war, with Stanford, Vaughan Williams and Holst. He served in the English army throughout the conflict. While in France he associated with the ultra-modernists and became something of an *enfant terrible*. Time has mellowed him, however, and today we find him a much more conservative writer. He has to his credit, among other works, a particularly fine *Quintet for clarinet and strings*, which was recorded by Decca in England a couple of years ago. Numerous copies of this recording have been imported and they have been well received in this country.

The present work reveals a wide brush in the contrapuntal manner of the concertos of another day. It has a warmth that is comforting, and we feel that better acquaintance will show a composition of more than ordinary interest. Sir Adrian has given it a most careful performance, in which he has probably had the assistance of the composer. Especially fine reproduction is an added feature.

Mozart: Symphony No. 28 in C major (K. 200). Berlin College of Instrumentalists conducted by Fritz Stein. 2-12" discs (V-12322 and V-12323) in album. Victor Set M-502. \$3.50.

(This annotation is reprinted from the December 1937 issue. It appeared in this place when the imported recording of this work was reviewed.)

The playing of this recording recalled to our mind the N. G. S. records of this work which appeared a number of years ago and have long since been withdrawn. Eventually, we suppose, most of the works

with which the National Gramophonic Society blazed the trail for recordings of limited appeal, will be produced by the commercial companies. A great many are already in the commercial catalogues. Times have certainly changed in the last ten years—items are offered now, and sufficient quantities of them sold to make them commercially profitable, that a few short years ago could only be brought out by such altruistic enterprises as the old N. G. S. The N. G. S. served its purpose well and has now retired from the field. A debt of gratitude is due it from every serious lover of recorded music, for without it we are sure the progress that has been made would certainly have been very much slower.

We have written so much about the N. G. S. that we have only room for a line or two about this recording. It is a lovely little symphony in the early Mozart style. It is nicely played and is well recorded. We were about to say that it would have a limited appeal—guess we are thinking in terms of the days of the N. G. S.; then it would have had a limited appeal, but today a great many persons have learned to love this fine, unpretentious music.

CHAMBER MUSIC



Grieg: Quartet in G minor, Op. 27. The Budapest String Quartet. 4-12" discs (V-14983 to V-14986) in album. Victor Set M-465. \$8.

Undoubtedly a complete recording of Grieg's only work in this form deserves a place in the repertory of recorded music. While it is not important in the literature for string quartet, it is just the sort of work that some persons may enjoy very much. You will recognize at once the composer's love of folk melodies, and while you may feel that he handles them rather clumsily in this instance, there is a rugged warmth about them, and a genuine humor that cannot help being pleasing to those who are not too critical. The Budapest players fully realize what they are doing, and they give this work just the full, hearty performance it needs.

Brahms: Quintet No. 1 in F major, Op. 88. The Budapest String Quartet and Alfred Hobday (2nd viola). 3-12" discs (V-14991 to V-14993) in album. Victor Set M-466. \$6.50.

This *Quintet* is one of the few chamber works of Brahms which has been missing from the repertory of recorded music. This splendid version should cause much rejoicing among the admirers of the great Johannes. It is said that this work holds little interest for music lovers generally, and that one must be a true Brahmsian to enjoy and appreciate it. We hardly count ourselves in that coterie, and yet we certainly can report that we found it truly interesting and a work we hope to know better by repeated playings of these discs.

Dvorák: Quartet No. 7 in A flat major, Op. 105.
Prague String Quartet. 3-12" discs (V-15138 to V-15140) in album. Victor Set M-492. \$6.50.

(This annotation is reprinted from the October 1935 issue. It appeared in this place when the imported recording of this work was reviewed.)

In considering this item, we can certainly do no better than to listen to the distinguished A. R., from whose review in *The Gramophone* we quote the following:

"It is, above all, his (Dvorák's) endless fund of melody that endears him to us, especially in these arid days. He is one of the few composers by whom in this matter one feels sure of being fed. But with this gift of melody goes a delicate sense of colour and a sure craftsmanship. All these things are present in this, the last but one of Dvorák's chamber music compositions. It bears the same relation to his other works in this medium as does Schubert's A minor quartet to the rest of his chamber music; that is to say, it is distinguished by a fine sense of balance and proportion in addition to its other qualities.

"The Prague Quartet have fully entered into the mind of their great countryman, but, as recorded, their performance, exquisite and most sensitively felt in all the lyrical portions of the music, fails somewhat in the more vigorous passages, where the first violin seems to be overweighted and too thin in tone. Let not this small flaw, however, deter anyone from purchasing such a lovely recording; and if he adds to his purchase a copy of the score he will treble his pleasure and increase his knowledge of quartet-writing."

Brahms: Quintet in B minor for clarinet and strings, Op. 115. The Busch Quartet and Reginald Kell (clarinet). 4-12" discs (V-15130 to V-15133) in album. Victor Set M-491. \$8.

Of the four chamber works of Brahms employing the clarinet this, to us, is the most attractive. We have the recording of this work by Charles Draper and the Lener Quartet, which was issued about ten years ago, in our private collection and we often take it out and play it. We are going to substitute the present recording, for it is definitely superior in every way. We had never heard of Reginald Kell until this set of discs reached the studio, but we can report that he is an excellent player, and that he fits in perfectly with that fine group of artists who make up the Busch Quartet. This album is outstanding in the field of recorded chamber music and should not be overlooked by anyone interested in music of this character.

Beethoven: Quartet No. 15 in A minor, Op. 132.
The Busch Quartet. 6-12" discs (V-15102 to V-15107S) in album. Victor Set M-490. \$11.

We now have two fine recordings of this great work: the present one, and the one issued a couple of years ago, made by the Lener Quartet. We have played both versions carefully and we can make no choice. As our readers may very easily make their own comparisons, we leave the decision to them. However, we strongly urge those who do not have this work in their collections to consider it for early addition to their libraries. Of all the works in this form, the present one is considered by many to be the greatest string quartet ever conceived by the mind of man.

PIANO



Prokofieff: Program of Piano Works. Serge Prokofieff (piano). 4-12" discs (V-15029 to V-15032) in album. Victor Set M-477. \$8.

V-15029 *Visions Fugitives*, Op. 22, Nos. 3, 5, 6, 9, 10, 11, 16, 17, 18

V-15030 *Sonatine Pastorale*, Op. 59
Suggestion diabolique, Op. 4
Deuxieme conte de la vieille Grand'mère, Op. 31

V-15031 *Troisieme conte de la vieille Grand'mère*, Op. 31
Deuxieme Gavotte, Op. 25
Etude, Op. 52
Paysage, Op. 59

V-15032 *Andante*, Op. 29
Troisieme Gavotte, Op. 32

(This annotation is reprinted from the March 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

In France there seems to be a tendency to have an artist record a group of his own compositions. This idea has two features—it gives us the composer's music played in the spirit in which it was written, and it makes available recordings that are bound to have historic value. This historic value will, of course, be directly proportional to the celebrity attained by the composer. In the present case, there is no doubt of the historic value of these discs—Prokofieff has "arrived" sufficiently to insure that. It is interesting to note that Prokofieff has chosen, for the most part, pieces that have not been recorded before. This is very nice, for in adding this group of discs to our collection, we are not adding a number of duplicates. A hurried check reveals that the only piece that has been recorded before is *Suggestion diabolique*. As the reproduction is splendid, one need not hesitate to order these records, if they seem interesting.

Gershwin—arr. Iturbi: *Rhapsody in Blue*. José and Amparo Iturbi (pianos). 2-12" discs (V-15215 and V-15216) in album. Victor Set M-517. \$4.50.

Perhaps there is some reason for Iturbi's two-piano arrangement of Gershwin's *Rhapsody in Blue*, but we can't think of one at the moment. Guess we have had to listen to too many recordings of this piece—organ versions, piano ensemble versions, various orchestral versions and what have you? Perhaps we have just had about enough. However, Mr. Iturbi has made a very tricky arrangement, and he and his sister certainly give it the "works" on these discs. If you think that you might find this recording interesting, don't let our prejudice deter you from having your dealer play it for you.

Debussy: *Twelve Preludes*, Book I. Alfred Cortot (piano). 5-10" discs (V-1920 to V-1924) and 1-12" disc (V-15049) in album. Victor Set M-480. \$9.50.

Cortot's recordings of these *Twelve Preludes* have been available by importation for a number of years and we often wondered why Victor did not release them domestically. It is probably possible to pick individual recordings of some of these little pieces and make up a set that would be superior to this one, but that would be a difficult task, and could only be done by one who had access to a large stock of records only to be found in a few metropolitan centers. Despite the fact that the present recordings are at least six years old, they are quite satisfactory and Cortot, taking the performances as a whole, does a very creditable job.

Mozart: *Ten Variations in G major on a Theme by Gluck* ("Unser dummer Pöbel meint") (K. 455). Three sides, and *Rondo in D major* (K. 485). Lili Kraus (piano). 2-12" discs (PA-R20397 and PA-R20398). \$2 each.

Early this year Kathleen Long recorded this work for Musicraft and her version was well received by both critics and public, and now Lili Kraus' Parlophone recording is made available. We must report, that in our opinion Miss Kraus' performance is definitely superior, and we might mention that in Miss Kraus we have an artist of the first rank—we do not feel that her fine recordings are fully appreciated by American music lovers generally. If you would like to measure this pianist's true musicianship and artistic ability, this pair of discs will give you ample opportunity.

Fauré: *Impromptu No. 2 in F minor*, Op. 31. One side, and **Liszt**: *Liebestraum No. 3 in A flat major*. Eileen Joyce (piano). 1-12" disc (PA-E11372). \$2.

We rather enjoyed Miss Joyce's playing of Fauré's *Impromptu* but we have had about all we can

stand of *Liebestraum*. Reports state that this disc was a "best seller" in England—if it sells well over here, it will prove that most persons enjoy and will buy records of music which they know and have often heard. As far as we are concerned, the most attractive part of this disc is the very fine Parlophone piano reproduction.

VOCAL



R. Strauss: *Traum durch die Dämmerung*, Op. 29, No. 1. One side, and *Der Nacht*, Op. 10, No. 3. Herbert Janssen (baritone) with piano accompaniment by Gerald Moore. 1-10" disc (V-1930). \$1.50.

Schumann: *Die Lotosblume*, Op. 25, No. 7. One side, and *Widmung "Du meine Seele"*, Op. 25, No. 1. Herbert Janssen (baritone) with piano accompaniment by Gerald Moore. 1-10" disc (V-1931). \$1.50.

Perhaps you have in your collection, now, recordings of these songs, but we warrant that you do not have finer ones than Herbert Janssen provides on these two splendid little discs.

Reger: *Waldeinsamkeit*, Op. 76, No. 3; half a side, and *Zum Schlafen*, Op. 76, No. 59. One side, and **Brahms**: *Feldeinsamkeit*, Op. 86, No. 2. Maria Müller, (soprano) with piano accompaniment by Ivor Newton. 1-12" disc (V-15218). \$2.

Those interested in fine *lieder* will welcome this grand disc by Maria Müller. They will find both the singing and the recording of the highest quality.

A Lieder Recital. Karl Erb (tenor) with piano accompaniment by Bruno Seidler-Winkler. 6-10" discs (V-4398 to V-4403) in album. Victor Set M-501. \$6.50.

- V-4398 **Schubert**—Am See
An die Laute, Op. 81, No. 2
- V-4399 Dass sie hier gewesen, Op. 59, No. 2
Der Wanderer an den Mond, Op. 80,
No. 1
- V-4400 Die Liebe hat gelogen, Op. 23, No. 1
Wolf—Zum neuen Jahr
- V-4401 Andenken
Frohe botschaft
- V-4402 **Schumann**—Was soll ich sagen? Op. 27,
No. 3
Des Fremden Kindes heil'ger Christ, Op.
33, No. 3
- V-4403 **Brahms**—O kühler Wald, Op. 72, No. 3
O wüsst' ich doch den Weg zurück,
Op. 63, No. 8

Karl Erb, upon his retirement from the operatic stage a few years ago, turned his attention to *lieder*, and now, although Herr Erb is past sixty years of age, he stands in the front rank of present-day artists in that field. He has a voice of unusual flexibility

and range, and through his long experience on the operatic stage, during which time he assumed a vast number of rôles, he has developed that sense of the appropriate which gives its proper dramatic value to each song that he sings. From time to time individual discs by this great *lieder* singer have been imported and have always met with fine approval. Now Victor has assembled the best of them in this very worth-while album set. A fine booklet of notes by Philip Miller, with the German texts and English translations, is supplied with this album.

Monteverdi: Nadia Boulanger Collection—First Album. Soloists, chorus, and orchestra under the direction of Nadia Boulanger. 5-12" discs (V-12300 to V-12304) in album. Victor Set M-496. \$7.50.

Hor ch'el ciel e la terra; Lasciatemi morire; Zefiro torna (Ciaccona); Ardo; Ohime, dove il mio ben; Chiome d'oro; Il ballo delle ingrate; Amor; Ecco mormorar l'onde.

(This annotation is reprinted from the December 1937 issue. It appeared in this place when the imported recording of this work was reviewed.)

It is impossible, in the little space available, to give more than a hint of the everlasting beauty of this set of discs. Nadia Boulanger has personally prepared the contents of this album and has directed the recording. It is the essence of good taste and is bound to appeal to all music lovers of refined sensibilities. The selection of appropriate voices has been most carefully made and the chorus work is something at which to marvel. Superb reproduction is an added feature. We cannot recommend this group of discs too highly.

Couperin—arr. Hoérée: Troisième Leçon de ténèbres pour le Mercredi. Soloists, chorus, and orchestra under the direction of Jane Evard. 2-12" discs (V-12325 and V-12326). \$1.50 each.

(This annotation is reprinted from the May 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

Continually the phonograph is bringing to us music that we would very likely know nothing about if it were not for just such records as we are now considering. They contain a religious service with the text from the Lamentations of Jeremiah on the destruction of Jerusalem, which is, of course, found in the Old Testament. The text is in Latin and is sung by solo voices and chorus with orchestral accompaniment. The service is known as the "Service of the Shadows" for the reason that it takes place in the late afternoon, just as the shadows begin to fall. Arthur Hoérée, who made the present arrangement, from the composer's score and directions, has developed some of the most inspiring music it has been our pleasure to listen to in a long, long while. We do not recall having heard anything just like it; it brings about a mood that takes us entirely away

from this present materialistic world of ours to the days when simple faith and devotion were the solace for the ills that then existed.

The capable artists who have made this recording, and the splendid reproduction, makes this an item that should not be missed by anyone who finds charm in the music of a day long since passed.

VIOLIN



Tschaikowsky: Quartet in D major, Op. 11—Andante Cantabile. One side, and **Dvorák—arr. Kreisler: Humoresque, Op. 101, No. 7.** Fritz Kreisler (violin) with piano accompaniment by Franz Rupp. 1-12" disc (V-15217). \$2.

Fritz Kreisler, the most beloved violinist of our time, turns back to a couple of favorites which helped to make him famous in the days of the old red mahogany Victrola—perhaps the present generation will like them too.

CHORAL



Christmas Carols of Many Lands sung by the Wiener Sängerknaben directed by Viktor Gombos. 4-10" discs (V-1944 to V-1947) in album. Victor Set C-32. \$6.50.

There has been a very definite demand for recordings of Christmas Carols by the Wiener Sängerknaben and we have been looking forward to hearing the records in this album. For some reason or other our sample set has not yet arrived. Victor promises that this album will be available to the public in a few days—it is probably at your dealer's store as you read this notice. As we have not had an opportunity of hearing the records, we will just quote Victor's announcement of the set.

"We introduce to you this month the world-famous "Wiener Sängerknaben" choral organization; hundreds of years old, and which Schubert and other great musicians of Vienna were once members. Here are 20 boys, ranging in age from 7 to 13, who live their whole young lives for music. At our request they collected for us a group of the most charming Christmas carols and chorals we have ever heard. Of course "Stille Nacht" and "Ades te Fidelis" are included; otherwise the material is absolutely new to American ears, even though one item, strangely enough, is a genuine American Indian Christmas carol—the first time we believe that any such music has ever been recorded. The angelic sweetness of these boys' voices, their beautiful musicianship, and the unbelievable charm of the music revealed on these records make us feel convinced that this is the finest Christmas album we have ever offered."

Bruckner: Mass in E minor. Aachener Domchor with instrumentalists of the State Orchestra directed by Th. B. Rehmann. 6-12" discs (V-DB4525 to V-DB4530). \$2.50 each. (Six-pocket album available with these discs at 50c additional.)

We were very glad to have the opportunity of hearing this splendid recording of Bruckner's *Mass in E minor*—a major work of this devoutly religious composer, only parts of which we had heard before. As we listened to this music, we had the feeling that we were listening to a really great composition, and we do not wonder that this much neglected musician has many very staunch advocates. At the present time in Germany there is a strong movement under way to bring his works to the attention of the music loving world. Perhaps this very recording has been inspired by this movement. In any case the repertory of recorded music is perceptibly enriched by the issuance of this fine set of discs. We commend it to all those who are interested in music of this character.

J. Händl: Adoramus Te Jesu Christe. One side, and **From Greek Liturgy**—arr. by Tschesnokoff: **Nunc Dimittis**; half a side, and **Gloria.** Augustana Choir conducted by Henry Veld. 1-12" disc (V-15214). \$2.

We have repeatedly recommended the splendid recordings by this great American choir to those who are interested in fine choral singing. We have no way of knowing how many of our readers have responded to our recommendation, but we have been told that the sales of the records by this organization have been steadily increasing. We are sure that the present disc will aid in furthering the celebrity of the singers.

Bortniansky: Gloria in Excelsis. One side, and **Allemanoff: Hymne de Noel.** Choir of the Russian Cathedral, Paris, conducted by Nicolas Afonsky. 1-10" disc (V-26081). 75c.

This exceptional choir offers, this month, two very attractive selections—an old Russian Christmas hymn, and a selection from a Greek Mass by Bortniansky. There is a charm about the magnificent singing of this organization that strikes a resonant chord in the hearts of many of us who feel that there is still something in the world but nationalism and materialism. The recording is excellent.

OPERA



Puccini: La Bohème—Complete recording. Beniamino Gigli (tenor) and members of La Scala Orchestra and Chorus conducted by Umberto Berrettoni. 13-12" discs (V-12385 to V-12397) in albums. Victor Sets M-518 and M-519. \$19.50.

Victor presents, this month, one of the greatest recordings ever to be released—*La Bohème* with a fine cast headed by Beniamino Gigli. From the standpoint of Italian operatic singing there has never been anything recorded that even approaches it. Puccini, as we all know, wrote for the theater, and it is very difficult to bring his many subtleties to a recorded performance. We admit that these must be supplied by the listener, but we did not find this an impossible task, especially as we had the help of the excellent libretto that is supplied with the albums.

If you would like to have this recording, and you do not feel that you can lay out the whole price at one time, you may buy the albums separately. The first album (M-518) contains the first two acts and part of the third. It consists of seven discs, price \$10.50. The second album (M-519) contains the rest of the opera, price \$9.00.

Wagner: Parsifal and Lohengrin—Excerpts. Lauritz Melchior (tenor) with the Philadelphia Orchestra conducted by Eugene Ormandy. 2-12" discs (V-15212 and V-15213) in album. Victor Set M-516. \$4.50.

V-15212 *Amfortas! die wunde!* (Act II)
V-15213 *Schlussgesang—Nur eine Waffe taugt*
(Act III)
Lohengrin's Abschied—Mein lieber Schwan! (Act III)

Lauritz Melchior, with the fine support of the Philadelphia Orchestra under the distinguished direction of Eugene Ormandy, presents on this pair of discs some of the most moving music of Wagner. In the first excerpt, Parsifal beholds as in a vision the scene in the Hall of the Grail, and understands for the first time its significance. The second excerpt covers the climax of the opera where Parsifal touches Amfortas' wound with the holy spear. The last side of the second record contains Lohengrin's *Abschied*. On these discs we have some of the finest Wagnerian recordings available, and we predict that they will find a warm welcome from the vast host of admirers of the great German master. Exceptionally faithful reproduction is an added feature.

Moussorgsky: Boris Godounov—Prayer and Death of Boris (Act. IV). Feodor Chaliapin (bass) with orchestra conducted by Vincenzo Bellezza. 1-12" disc (V-15177). \$2.

(This annotation is reprinted from the October 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

H. M. V. recently unearthed this recording that was made at an actual performance given at Covent Garden, July 4, 1928. To all those who have seen Chaliapin in the part of Boris, this disc will have an intense appeal. It is one of the most dramatic records we have ever heard—it brings the great Chaliapin back to life in a way that none of his other records do. Chaliapin was at his best in the theatre; he lost a great deal of his supreme dramatic art when the footlights and the audience were taken away from him in the recording studio. To those of us who have thrilled under his spell in the opera house, this disc will mean very much indeed.

Verdi: Don Carlos—Ella giammai m'amo; Dormiro sol nel manto mio regal (Act III). Tancredi Pasero (bass) with the E. I. A. R. Symphony Orchestra. 1-12" disc (PA-E11367). \$2.

We believe that many lovers of operatic records will welcome the opportunity of adding this fine disc to their collections. Pasero is not one of the greatest basses we have heard, but he has a fine artistic sense, and his dramatic rendering of this impressive recitative-aria, which is complete on the two sides of this disc, is a thrilling experience. Those of us who are old-fashioned enough to be moved by such singing cannot help finding this record

MISCELLANEOUS



Rameau: La Poule; La Joyeuse; Les Sauvages; Menuet majeur; Menuet mineur; Les Tricotets. Wanda Landowska (harpsichord). 1-12" disc (V-15179). \$2.

There is a certain charm about every record of Wanda Landowska's which one experiences only by listening to them. This disc is no exception to the general rule. Fine reproduction adds to the attractiveness of this lovely record.

Gems from Jerome Kern Musical Shows. The Victor Light Opera Company directed by Leonard Joy. 6-12" discs (V-12413 to V-12418) in album. Victor Set C-31. \$9.

V-12413 *Very Good Eddie*
The Girl from Utah

V-12414 *Leave It to Jane*
Oh Boy

V-12415 *Show Boat*

V-12416 *Medley of Hits: Who; Left Alone Again*
Blues; Ka-Lu-A; Sunny
Sweet Adeline

V-12417 *Sally*
Cat and the Fiddle

V-12418 *Roberta*
Music in the Air

Many a Christmas party will be enlivened by this sparkling set of records—let's enjoy them for what they are—some of the best and brightest American music in the realm of musical comedy. We'll wager that they will bring back many pleasant memories of happy evenings in the theatre. Victor has done a fine job in presenting them as we find them in this attractive album.

A Guitar Recital. Vicente Gomez (guitar). 3-10" discs (D-23068 to D-23070) in album. Decca Set 17. \$2.75.

D-23068 *Gomez—La Farruca*
Sevillanas y panaderos

D-23069 *Alegrias*
Granada Arabe

D-23070 *Romance de amor*
Calleja—Cancion triste

Recently we have heard quite a few guitar records but none of them has given us the thrill that we got from this series by the young Spanish guitarist Vicente Gomez. He seems to have a spirit and technique that just carries one away. Most of the selections he plays are his own, and are based on various Spanish folk-dance tunes. Students and those interested in this instrument should not miss this very inexpensive little set of discs.

Scarlatti: Sonata in A major. One side, and **Sonata in C minor.** Yella Pessl (harpsichord). 1-10" disc (V-1942). \$1.50.

Scarlatti was one of the greatest composers for Miss Pessl's instrument; and Miss Pessl stands in the front rank of present-day harpsichordists. This combination, with the addition of Victor's impeccable recording, makes this little disc just about perfect.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

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By mail to any address
25c. per year

LAST April we called attention in this column to a set of records containing a series of French folk songs for children sung by the eminent French baritone, Louis Chartier (Decca Album No. 4. Price \$2.75). We pointed out the fact that these discs were ideal for the little ones who were studying French. We suggested that they would enjoy them—have fun with them—and learn a great deal without realizing it. A great many of these albums were sold and we had the most satisfactory reports from parents and teachers. In nearly every case, a request that additional discs be made available was included with the comments. We are pleased to announce that a second volume is now ready. It is Decca Album No. 24. It contains 3 10-inch discs. Price \$2.75.

The present volume contains fourteen little songs sung by M. Chartier, with instrumental accompaniment, and some appropriate sound effects that will not fail to amuse the children. Before singing each song, M. Chartier gives a short description of it in French; this gives the children a grand opportunity to hear French spoken as well as sung on these discs. A leaflet giving the French text of the descriptions and the songs, with English translations of both, is supplied with the album. Additional copies of the leaflet for classroom work may be had at a nominal price.

* * *

News just reached us that is of vital importance to everyone interested in the record industry. The Columbia Broadcasting System has purchased the American Record Corporation. Among the subsidiaries of the latter are: the Columbia Phonograph Company, the Brunswick Record Corporation, and Master

Records, Inc. This means that the manufacture and distribution of Columbia, Brunswick, and Vocalion records is now controlled by the Columbia Broadcasting System. It is understood that CBS will promote its new business in a vigorous manner, and that a number of leading artists in the various fields of music and entertainment are being signed up under the Columbia banner. Undoubtedly Victor will welcome a competitor who will do something to promote and develop the sale of records. We are sure that Victor feels that through its tremendous advertising campaigns and large promotional ventures it has, very largely alone, brought the record business back. The tremendous publicity that CBS can, and will give its products will certainly be of great benefit to the record industry as a whole.

ORCHESTRA



Richard Strauss: *Symphonia Domestica*, Op. 53. The Philadelphia Orchestra conducted by Eugene Ormandy. 5-12" discs (V-15225 to V-15229) in album. Victor Set M-520. \$10.

January 1939 will be the month which will be remembered by record collectors for the release of the first modern recording of Richard Strauss' *Symphonia Domestica*, and, as a matter of fact, the only recording that is now available. Repeated and numerous requests have been sent to the various recording companies for a recorded version of this unique work. These importunities fell upon deaf ears until Victor announced this set of discs.

In considering this recording, the first praise should go to Eugene Ormandy for his truly outstanding performance. Mr. Ormandy has a distinct flair for music of this sort, and with the superb Philadelphia Orchestra to work with, he produces performances that are certainly supreme in their field. The Victor recording staff has done one of its best pieces of work; thus, we may recommend this album to our readers without reservations of any kind.

For those who are not familiar with the *Symphonia Domestica*, we might mention that Strauss, in this

work, attempts to depict musically the usual happenings of a day in the life of an average family consisting of "papa, mamma, and baby." An excellent booklet giving the various themes in musical notations, and the story of the "plot" is supplied with this album.

D'Erlanger: Les cent baisers (The Hundred Kisses) —Ballet. London Philharmonic Orchestra conducted by Antal Dorati. 2-12" discs (V-12375 and V-12376) in album. Victor Set M-511. \$3.50.

Les cent baisers was first produced by Colonel W. de Basil's Ballet Russe de Monte Carlo during the season of 1935. The libretto is by Boris Kochno after Hans Christian Andersen's fairy tale *The Princess and the Swineherd*. The music was written especially for the story by Baron Frédéric d'Erlanger. The conductor of this recording, Antal Dorati, has been associated with the Ballet Russe for a number of years, and presents on these discs a highly artistic and thoroughly authoritative performance.

Baron d'Erlanger was born in Paris, May 26, 1868, of a German father, Baron Emile d'Erlanger of the famous banking house, and an American mother. He studied under Anselm Ehmant, his only teacher, and when a young man went to live in London, where he shortly became a naturalized Englishman. He has composed music in all forms, but is best known for his opera *Tess of the d'Urbervilles*, and a piano quintet. His music for the present ballet is marked with a fine appreciation for the subject matter, and a highly artistic expression, which is always in the best of taste. It is never monotonous, running as it does a wide gamut of emotions, interspersed with beautifully flowing melodies. It is hard to imagine anyone not enjoying this lovely music. These discs are particularly well recorded.

Taylor: Through the Looking Glass. Columbia Symphony Orchestra conducted by Howard Barlow. 4-12" discs (C-11127D to C-11130D) in album. Columbia Set 350. \$8.

We cannot recall any piece by an American composer for which there has been as many calls for a recording as for Deems Taylor's *Through the Looking Glass*. We are happy to say, "Here it is—come and get it." And we are more than happy to say that you will not be disappointed. Columbia has done a grand job right down to the artistic album in which the discs are presented. The recording was made under the personal supervision of the composer, and under the very able direction of the popular American conductor, Howard Barlow. We are informed that the recording was made in the Liederkrantz Hall in New York, an auditorium famous for its fine acoustics. That may, in part, account for the superb reproduction—we don't wish to put too many superlatives in this review but we must mention that the recording rates with the best that we have heard. In other words, if you are one of the ones who has been writing in from time to time suggesting that Taylor's *Through the*

Looking Glass be recorded, we can honestly say to you, that your wish has been fulfilled, and in a way far beyond your greatest expectations.

Gaubert: Les chants de la mer. Orchestre Symphonique de Paris conducted by Philippe Gaubert. 2-12" discs (C-69335D and C-69336D) in album. Columbia Set X-109. \$3.25.

Philippe Gaubert is well known to record collectors as a conductor but possibly to very few as a composer. On these discs we have him in the dual rôle. His *Les chants de la mer* is in three sections. The first begins slowly and mysteriously on the strings and woodwinds. After swelling to an impressive climax, the music sinks to a low, vague murmuring, with muted trumpets, harp, woodwinds and strings prominent. The second movement, a vivacious *scherzo*, is notable for its simplicity and delicacy. The last movement contains moments of surprising power and strength, and the end comes abruptly. Gaubert, obviously a master of his materials, says precisely what he wishes in a neat, orderly, polished manner. *Les chants* is sufficiently modern to be interesting, but it never exceeds the bounds of good taste and plausibility.

This recording has been in the French Columbia catalogue for several years, and as it proves to be a quite attractive item, it is too bad Columbia did not bring it out over here before—better late than never, however!

Wagner: Der fliegende Holländer—Overture. Three sides, and **Tannhauser—Grand March** (Act II). The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-69326D and C-69327D) in album. Columbia Set X-107. \$3.25.

Of the many versions of the Overture to *The Flying Dutchman* that are available, and that have been available, the present one, under the very distinguished direction of Sir Thomas Beecham, is by far the most desirable. Sir Thomas scores another recording triumph. It is said that this great conductor is tremendously interested in the phonograph, and that he rehearses just as carefully for a recording engagement as he does for his most important concerts. His recordings certainly show his meticulous attention—we don't know of any conductor who has such a long list of nearly perfect recordings to his credit. Record collectors have come to feel that if Beecham does it, it is well done, and there is no need to try the discs over before purchasing them.

Rossini: La Scala di Seta (The Silken Ladder)—Overture. The B.B.C. Symphony Orchestra conducted by Arturo Toscanini. 1-12" disc (V-15191). \$2.

It is well known that Toscanini is very fond of playing overtures from the Italian operatic repertory. Many of them appear upon his programs. It is said that the present work is one of his particular favorites—one would certainly think so as he listens

to this recording. Mr. Toscanini certainly gives it everything he has—several of the English critics think that he gives it too much. They think he makes it sound much more profound than it really is. We are not going to worry about that. We played this record over several times and we enjoyed it very much. We think most of our readers will enjoy it, too. The B.B.C. Symphony is a grand band, and the English recorders have done a splendid job.

Bizet: Petite Suite, Op. 22 (Jeux d'Enfants). The London Philharmonic Orchestra conducted by Antal Dorati. 2-12" discs (V-12373 to V-12374) in album. Victor Set M-510. \$3.50.

(This annotation is reprinted from the October 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

We had great fun and a lot of real enjoyment playing this Bizet music, which the composer first produced for piano four hands, and which was afterwards arranged for ballet. The ballet suite consists of a number of short pieces with names close to the hearts of all children—The Swing, The Top, The Doll, etc. However, Bizet did not intend this music for children, but rather as an introduction for adults into that play world of childhood. If you can let your imagination wander back to your early days, we believe that you will have just as pleasant a time as we have had listening to these charming discs. You will find the reproduction highly satisfactory.

Respighi: Gli Uccelli (The Birds)—Suite. Brussels Royal Conservatory Orchestra conducted by Désiré Defauw. 2-12" discs (C-69331D and C-69332D) in album. Columbia Set X-108. \$3.25.

Despite the fact that this set was released in France six or seven years ago, the recording compares very favorably with that which is being done today. This is probably due to the fact that the present work is scored for a small orchestra, whose limited scope does not require "higher fidelity" recording. In any case, if Respighi's piquant, clever, and occasionally amusing suite appeals to you, do not hesitate to order this recording.

Tschaikowsky: The Swan Lake, Op. 20—Ballet (Selections). The London Philharmonic Orchestra conducted by Antal Dorati. 4-12" discs (C-69357D to C-69360D) in album. Columbia Set 349. \$6.50.

Tschaikowsky's much admired ballet is not recorded completely on these discs but a large portion of the most interesting parts are included. We would say that Dorati has chosen enough of the lovely music to make the set entirely satisfactory. It is music to be enjoyed and will be enjoyed by music lovers of various tastes. We predict that these discs will have a very wide appeal, and we do not hesitate to recommend them heartily. The performance and the reproduction are superb.

Chabrier—orch. Rieti: Cotillon—Ballet. London Philharmonic Orchestra conducted by Antal Dorati. 2-12" discs (C-69337D and C-69338D) in album. Columbia Set X-113. \$3.25.

As ballet music seems to be coming more and more into popularity, especially with record collectors, it is very likely that this pair of discs will find a ready sale. On these records we have light French music at its best: gay, brilliant, and delightful it is—and stimulating. Here we have popular music without its being common. It is directed with fine spirit by Antal Dorati and capably played by the London Philharmonic. The reproduction is of the best.

Smetana: My Country—Symphonic Cycle: No 2, The Moldau; No. 4, From Bohemia's Meadows and Forests. Czech Philharmonic Orchestra conducted by Rafael Kubelik. 3-12" discs (V-12520 to V-12522) in album. Victor Set M-523. \$5.

These two sections of Smetana's monumental work *My Country (Má Vlast)* are well recorded and played with the true rugged Bohemian spirit by an orchestra made up of the composer's countrymen. Perhaps the playing lacks the smoothness of the best of our symphony orchestras, but it is well adapted to the character of this music. This is music to be enjoyed, not to be critically analyzed.

Coates: London Suite. London Philharmonic Orchestra conducted by Eric Coates. 1-12" disc (C-69399D). \$1.50.

This is one of Eric Coates' most popular pieces played by the London Philharmonic under the direction of the composer. Mr. Coates' light and tuneful music has gained wide popularity in his native England—it has never taken hold on this side of the Atlantic to any extent. If you would like to sample Mr. Coates' work, here is an excellent opportunity.

Russian Modern Music. Orchestre Symphonique of Paris conducted by Julius Ehrlich. 2-10" discs (C-17120D and C-17121D) in album. Columbia Set 347. \$2.50.

C-17120D *Shostakovich—The Age of Gold (Ballet)—Danse Russe and Polka*

C-17121D *Mossolov—Symphony of Machines—The Steel Foundry
Meytuss—Dnieprostroi (2nd Descriptive Suite)*

These records caused quite a stir when they were released in France some five or six years ago—here was the new music from the new Russia. As we listen to it now, it seems very much more noisy than musical, and we know that Shostakovich has toned down considerably and might very well like to forget that he ever wrote *The Age of Gold*.

Inghelbrecht: La Nursery, Set 3 (Dernières Nurseries). Orchestre Symphonique conducted by D. E. Inghelbrecht. 1-12" disc (C-69339D). \$1.50.

These little French nursery tunes may not be familiar to many persons in this country but the

charm of them, and their gentle humor, cannot help being pleasing to most everyone. M. Inghelbrecht has produced some very fascinating music and presents it upon this disc in a most attractive manner. The recording is splendid.

Delibes: Coppelia Ballet—Suite. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12527). \$1.50.

Many persons are going to get a great deal of joy from this simply swell record—and can't we all stand a little joy in these depressing times, what with wars and rumors of wars. If you wish to get a mental lift, try this one on your phonograph. Reproduction—grand.

Mendelssohn: The Hebrides (Fingal's Cave)—Overture, Op. 26. The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-69400D). \$1.50.

Perhaps Sir Thomas gives a bit too refined a reading of this Mendelssohn piece—perhaps some of us like our sea a bit rougher. However, you will find this a meticulously directed performance, and the recording is of the very best.

Massenet: Phèdre—Overture. Grand Symphony Orchestra conducted by G. Andolfi. 1-12" disc (C-69395D). \$1.50.

We don't believe that there is a great group of music lovers clamoring for a recording of Massenet's overture to *Phèdre*. For those who are interested, however, Columbia makes this very satisfactory one available.

Grieg: Peer Gynt—Suite No. 1, Op. 46. Grand Orchestre Philharmonique of Paris conducted by D. E. Inghelbrecht. 2-12" discs (C-69329D and C-69330D) in album. Columbia Set X-110. \$3.25.

Another recording of the *Peer Gynt Suite*—there is nothing remarkable about it. It seems to be neither any better nor any poorer than the many that are now available—just a good average performance. The recording is satisfactory.

Mozart: Titus Overture. One side, and **La Finta Giardiniera** (K. 196) — Overture. Vienna Philharmonic Orchestra conducted by Bruno Walter. 1-12" disc (V-12526). \$1.50.

Bruno Walter gives sparkling performances of these seldom heard Mozart overtures. The reproduction is excellent.

CHORAL



Victoria: O vos omnes (motet). (Sung in Latin.) One side, and **Deutsche Volkslieder**—arr. Brahms: **Ach lieber herre Jesu Christ; In stiller Nacht.** (Sung in German.) The Madrigal Singers conducted by Lehman Engel. 1-12" disc (C-9150M). \$1.50.

For those who are interested in recordings of unaccompanied choral works, the Madrigal Singers offer three pleasing selections on this recently released Columbia disc. Reproduction—good.

CONCERTO



Mozart: Concerto No. 1 in F major (K. 37). Three sides, and **J. C. Bach: Concerto in C major**—Rondo. Marguerite Roesgen-Champion (harpsichord) and the Symphony Orchestra of Paris conducted by M. F. Faillard. 2-12" discs (C-69396D and C-69397D) in album. Columbia Set X-114. \$3.25.

We don't recall ever having heard this pleasing little work before. It is said that Mozart, when a mere boy of eleven, arranged this concerto from the movements of a sonata by another composer. It is mighty cheerful music, and as produced by the eminent French harpsichordist, Marguerite Roesgen-Champion, it may be unqualifiedly recommended. Fine reproduction is an added feature.

Schumann: Concerto in A minor, Op. 54. Myra Hess (piano) with orchestra conducted by Walter Goehr. 4-12" discs (V-12280 to V-12283) in album. Victor Set M-473. \$6.50.

Another recording of Schumann's *Concerto in A minor*—and a good one—but not so expensive as the Cortot version, and as far as we are concerned just as good—better. Miss Hess plays with a fine sympathy for the work, and just enough sentimentality to be appropriate. Schumann's melodies must be treated sentimentally. The reproduction is very good.

CHAMBER MUSIC



Hindemith: Quartet No. 3, Op. 22. The Coolidge Quartet. 3-12" discs (V-15238 to V-15240) in album. Victor Set M-524. \$6.50.

The release of this set of discs will do two things. It will make available again a recording of Hindemith's famous *Quartet No. 3*, the first without key designation (the only other recording of which was withdrawn by Polydor several years ago) and it will bring to the attention of record enthusiasts the very fine Coolidge Quartet.

Space does not permit of a discussion of this unusual modern work; it is nicely outlined in the booklet which accompanies the album. We might mention, however, that it is in this composition that Hindemith "came squarely to grips with the problem of Atonality, and fully developed the style of linear counterpoint commonly associated with him."

Just a word about the Coolidge Quartet, which ranks well with the best in the world today. It was founded by one of America's greatest patronesses of music, Elizabeth Sprague Coolidge, and is associated with, and in part maintained by, the Library of Congress. This season it will appear as a solo group with many of America's leading orchestras. If you have the opportunity, certainly do not miss hearing this superb ensemble.

Beethoven: Quartet in E flat major for piano and strings, Op. 16. E. Robert Schmitz (piano) and members of Roth String Quartet. Seven sides, and **Haydn: Quartet in D major, Op. 76, No. 5—Minuet.** Roth String Quartet. 4-12" discs (C-69387D to C-69390D) in album. Columbia Set 348. \$6.50.

This work was originally written as a quintet for piano, oboe, clarinet, horn, and bassoon. Almost immediately after its completion Beethoven arranged it for a quartet consisting of piano, violin, viola, and violoncello. It is in the latter form that we have it upon these discs. We do not recall another recording of this version of the work, and so the present set is particularly welcome. E. Robert Schmitz, who has played with the Roths on many occasions, will be remembered for his fine performance with them in their recording of the Franck Piano Quintet which was recently released by Columbia.

We enjoyed every minute of this music, and we do not hesitate to recommend the recording without reservations.

Schubert: Sonata in A minor for violoncello and piano. Emanuel Feuermann (violoncello) and Gerald Moore (piano). 3-12" discs (C-69341D to C-69343D) in album. Columbia Set 346. \$4.50.

Schubert wrote this sonata for piano and arpeggione. The arpeggione was a six-stringed instrument somewhat like a guitar. It was at the height of its short-lived popularity at the time Schubert wrote this work. Now the arpeggione part is always taken by the violoncello. This sonata is unlike most of Schubert's compositions in that it lacks any of that composer's usual sparkling gaiety. Throughout the whole of this work runs a mood of simple melancholy, which, by the way, is ideally suited for the violoncello. Mr. Feuermann makes the most of this, and it is he who stands out in this recording. Some of us may wish that Mr. Moore's beautiful playing might be heard a little more clearly—after all this is a sonata for piano and violoncello, not a violoncello solo with piano accompaniment—there is a difference. The reproduction is very fine.

Bach: Sonata No. 2 in D major for clavier and viola da gamba. Ernst Victor Wolff (harpsichord) and Janos Scholz (viola da gamba). 2-12" discs (C-69333D and C-69334D) in album. Columbia Set X-111. \$3.25.

We are glad to welcome the second of the three sonatas which Bach wrote for the clavier (harpsichord) and viola da gamba. The first was released by Columbia in October and met with considerable favor among those discerning music lovers who appreciate works of this character. The third will be available shortly.

VIOLIN



Sarasate: Zigeunerweisen, Op. 20, No. 1. Jascha Heifetz (violin) and the London Symphony Orchestra conducted by John Barbirolli. 1-12" disc (V-15246). \$2.

(This annotation is reprinted from the December 1937 issue. It appeared in this place when the imported recording of this work was reviewed.)

After listening to this simply marvelous recording, there is no doubt in our mind but that it is head and shoulders over any of the numerous available versions of this great violin piece. Heifetz takes it for his very own, and Barbirolli gives him just the sort of support he needs for a masterful performance. Reproduction—excellent.

Vecsey: Caprice No. 2 ("Cascade"). One side, and **Handel—arr. Flesch: Te Deum—Vouchsafe, O Lord.** Ossy Renardy (violin) with piano accompaniment by Walter Robert. 1-10" disc (C-17119D). \$1.

Two attractive little pieces played with a maturity that belies this young artist's eighteen years. Reproduction—excellent.

Szymanowsky: Tarantelle, Op. 28, No. 2. One side, and **Pizzetti: Tre Canti ad una giovane—No. 1, Affettuoso.** Nathan Milstein (violin) with piano accompaniment by Leopold Mittmann. 1-12" disc (C-69398D). \$1.50.

Two highly attractive pieces for violin played by that excellent master of the instrument, Nathan Milstein—splendidly recorded by Columbia.

OPERA



Giordano: Andrea Chenier—Complete recording. Soloists, Chorus, and Orchestra of La Scala Theatre, Milan, conducted by Cav. Lorenzo Molajoli. 13-12" discs (C-69361D to C-69373D) in two albums. Columbia Operatic Set 21. \$19.50.

Columbia adds, this month, to its long list of operatic recordings Giordano's *Andrea Chenier*. Whether there is much demand for the whole of this work on records is rather doubtful, but certainly it will afford a great deal of pleasure to the avid opera lover.

One of the leading Italian operatic composers of the last generation, Umberto Giordano was born in 1867. His musical talent came to light at an early age, and in 1888 his opera *Marina* was mentioned in the Sonzogno Competition. Various other operas followed *Marina*, but it was *Andrea Chenier*, produced at La Scala in 1896, that really established Giordano's fame. Like Mascagni and Leoncavallo, Giordano achieved his great success with one work, and like them, too, will probably be remembered,

if at all, by that one work.

A capable cast gives a spirited performance on these discs, and although the recording was made at least a half-dozen years ago, it will be found to be highly satisfactory. If a complete recording of *Andrea Chenier* appeals to you, do not hesitate to order this set.

Weber: Oberon—Ocean, Thou Mighty Monster (Act II). (Sung in German.) Kirsten Flagstad (soprano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-15244). \$2.

We rate this as the best of Kirsten Flagstad's recordings! The selection is perfectly adapted to her voice and her art, and she has the benefit of the Philadelphia Orchestra's superb accompaniment under the distinguished direction of Mr. Ormandy. Victor's "higher fidelity" reproduction at its best makes this a practically perfect disc.

Humperdinck: Hänsel und Gretel—Abendsegen; Folk lied und Lied des Sandmannchens (Act II). Elisabeth Schumann (soprano) with piano accompaniment by Ernest Lush. 1-10" disc (V-1948). \$1.50.

Here is a bit of trick recording. On the *Abendsegen* side of this disc, Miss Schumann sings a duet with herself. It all sounds quite mystifying until one knows how it is done. Miss Schumann made a record of just one part, and then she sang with that record before the recording microphone—and there you have it. A few years ago we heard a test record that Nelson Eddy made in which he sang all four parts of a quartet version of *Silent Night*. He started with the baritone part and added the other three parts one at a time. Mr. Eddy's record was never issued; it was done more for fun than anything else. This is not the case with Miss Schumann's recording—it is really very fine, and unless they were told about it, most persons would just think that it was two persons singing.

Bizet: Carmen—Habañera (Act I); Chanson bohème (Act II). Ninon Vallin (soprano) with chorus and orchestra conducted by G. Andolfi. 1-12" disc (C-9152M). \$1.50.

Ninon Vallin has a very definite following among record collectors in this country, and her many admirers will welcome her recordings of these well-known Carmen arias. We can report that they are well up to Miss Vallin's usual high standard, and that the reproduction is entirely satisfactory.

Leoncavallo: I Pagliacci—Prologue. Igor Gorin (baritone) with orchestra conducted by Wilfred Pelletier. 1-10" disc (V-4409). \$1.

We would say that this is a grand little record for a dollar. Gorin does a fine job, and if you feel the urge to add a recording of the *Prologue* to your collection, do not hesitate to select this one. Splendid reproduction is an added feature.

Refice: Cecilia—L'Annuncio; La morte di Cecilia. Claudia Muzio (soprano) with symphony orchestra conducted by Licinio Refice. 2-12" discs (C-9148 and C-9149M) in album. Columbia Set X-112. \$3.25.

The first record of this pair was released several years ago and the second is the last of the recordings of the late Claudia Muzio to be released. The value of these discs lies entirely in the fact that they contain fine reproductions of the great voice that is now stilled forever. Miss Muzio created the title rôle in Refice's undistinguished opera, and as a matter of fact that is the only important thing to remember about the now nearly forgotten work. When we think of what might have been placed on the four sides of these records instead of what actually was, it makes us just a little sick at heart.

Mascagni: Lodoletta—Se Franz dicesse il vero (Act III). One side, and Cilea: *L'Arlesiana*—Lamento di Federico. Galliano Masini (tenor) with orchestra. 1-12" disc (C-9151M). \$1.50.

Perhaps persons who are interested in the opera will wish a recording of Masini who is now with the Metropolitan. We have never heard him in person, but judging from this disc, we would say that he has a naturally fine voice, which he does not always use to the best advantage.

VOCAL



Brahms Song Society, Volume I. Alexander Kipnis (bass) with piano accompaniment by Gerald Moore. 6-12" discs (V-14306 to V-14311) in album. Victor Set M-522. \$12.

Many persons believe that Alexander Kipnis is one of the greatest interpreters of *lieder*. His individual records have enjoyed a huge sale throughout this country, and so it is very likely that this album will prove a welcome item for record dealers everywhere. There is little to say about it, except that Kipnis sings in his best form, and that the accompaniments supplied by the very able Gerald Moore are most admirable. The reproduction throughout is of the best.

This album contains the following Brahms songs: *Ein Sonett*, Op. 14, No. 4; *Sonntag*, Op. 47, No. 3; *Von ewiger Liebe*, Op. 43, No. 1; *Die Mainacht*, Op. 43, No. 2; *An die Nachtigall*, Op. 46, No. 4; *Erinnerung*, Op. 63, No. 2; *O wüsst' ich doch den Weg zurück*, Op. 63, No. 8; *Vergebliches Ständchen*, Op. 84, No. 4; *Ständchen*, Op. 106, No. 1; *Verrät*, Op. 105, No. 5; and *Vier ernste Gesänge*, Op. 121.

Berlioz: L'Enfance du Christ—La Repos de la Sainte Famille. Jean Planel (tenor) and Orchestre Symphonique of Paris conducted by F. Ruhlmann. 1-12" disc (C-69340D). \$1.50.

This is quite a remarkable disc. It was originally released in France by Pathé in 1933 and won the Grand Prize offered by the newspaper *Candide* for

the finest record of the year. Now that Columbia has made arrangements for the re-pressing on a large scale of Pathé masters in this country, this is one of the first discs to be released. Many Americans have read about it and will very likely welcome an opportunity to hear it.

The present selection is from the second part of Berlioz's oratorio, which by the way was written first, and which contains by far the most interesting music of the trilogy. The second part is entitled *The Flight Through Egypt*, and many musicians think that if the composer had offered just this selection alone, it would have been quite successful. The oratorio as a whole never achieved any great acceptance.

An interesting leaflet accompanies this disc, giving the history of the work, and the English translation of the part appearing on the present record.

Schubert: Fruhlingsraum, Op. 89 (Die Winterreise, No. 11). One side, and **Gretchen am Spinnrade, Op. 2**. Hertha Glatz (contralto) with piano accompaniment by Franz Rupp. 1-12" disc (V-15247). \$2.

Hertha Glatz is a young Austrian singer who made her American debut last season with the Los Angeles Symphony Orchestra. Following that auspicious occasion, she toured the United States as leading contralto with the Salzburg Opera Guild. She has recently been engaged by the Chicago Opera to sing Wagnerian roles in the same cast with Mme. Flagstad, and will also appear this season in concerts in many important American cities. Miss Glatz is particularly noted in Europe for her superb singing of German *lieder*, and it is in the recording of two of Schubert's most beloved songs that she makes her phonographic debut this month.

We have nothing but praise for Miss Glatz's renditions of these well-known selections, and we particularly call this remarkable disc to the attention of all lovers of fine *lieder*.

Peruvian Indian Melodies. Ninon Vallin (soprano) with LeRoy (flute) and Jamet (harp). 2-10" discs (C-4219M and C-4220M). \$1 each.

In announcing this pair of discs, Columbia gives the following information:

"The Quichuas Indians occupied the Peruvian Andes before the appearance of the mysterious Incas who subjugated them without changing their original characteristics. Later they were penetrated by the Spaniards. The Quichuan tribes represent one of the highest of native American civilizations. Their language (Quichua) is still spoken in numerous Andes regions, and the traditional music of these Indians still resounds in the high plateaus. Mme. Vallin interprets these ancient folk melodies with the aid of flute and harp accompaniment. Singing in Quichua and Spanish, Mme. Vallin preserves all the originality of these songs of another age through her inimitable art and intelligence. It is interesting to

note that the music of the Quichuas is written in the five-tone scale."

Beethoven: Der Abschied; Der Kuss. One side, and **Telemann: Die rechte stimmung; Wechsel; Glück.** Ernst Wolff (baritone) playing his own piano accompaniment. 1-10" disc (C-4210M). \$1.

Ernst Wolff sits down at the piano and sings these little songs in a most simple and unaffected manner, just as he might if he were a guest at your home. There is a charm about this little disc that beggars description. One must hear it to appreciate it.

Fauré: Noël, Op. 43. One side, and **En Prière.** Georges Thill (tenor) with piano accompaniment by Maurice Fauré. 1-10" disc (C-4218M). \$1.

It is always good news to those who are interested in Fauré songs to know that a new disc is available by Georges Thill. The present release will be no exception, we are sure. Both the singing and the reproduction are of the best.

PIANO



Mozart: Sonata in D major for two pianos (K.448). Wiener and Doucet (pianos). 2-12" discs (C-69324D and C-69325D) in album. Columbia Set X-106. \$3.25.

Here is some bright, cheerful and thoroughly enjoyable music, and a very ingenious work, too—follow the Finale with the score. Mozart wrote this Sonata for his pupil, Josephine Auernhammer, so that she and he might play it at her lessons. It is reported that the music was much more beautiful than the pupil, for according to Mozart she was a monster to look at, being fat and extremely homely.

Timely issued a recording of this work a few months ago by Grace Castagnetta and Milton Kaye. This is not to be compared with the smooth performance of the present team of Wiener and Doucet, who have been playing together for a great number of years, and who have been specializing in just such works as this.

Liszt: Légende No. 2, St. François de Paule marchant sur les flots. Alfred Cortot (piano). 1-12" disc (V-15245). \$2.

Liszt, the man of many personalities, had a definite tendency toward religious mysticism, and wrote a number of pieces while in this mood. The present work is based on the legend of Saint Francis of Paul. It appears that Saint Francis, in his travels, came to the Straits of Messina, and the boatman there refused to carry him across. He thereupon miraculously walked safely across upon the water.

We do not believe that anyone will find this work of any great musical value, although Cortot makes it mildly interesting through his fine performance.

Brahms: Variations and Fugue on a Theme by Handel, Op. 24. Egon Petri (piano). 3-12" discs (C-69347D to C-69349D) in album. Columbia Set 345. \$5.

Our interest in this recording lies in Petri's masterful performance. We have heard this work many times, but not until we listened to these discs did we realize its full charm. Petri brings out in several of the variations a beauty that we did not know existed. His perfection of detail and his meticulous accuracy left us breathless at the conclusion of the performance. Any pianist might envy Petri's skill and art as evidenced by this superb recording.

BAND



Pienné: March of the Little Fauns. One side, and **Debussy: Children's Corner Suite—Golliwog's Cake Walk.** Band of H. M. Grenadier Guards conducted by Captain George Miller. 1-10" disc (C-395M). 75c.

Bratton: The Teddy Bears' Picnic. One side, and **Ewing: The Policeman's Holiday.** Band of H. M. Grenadier Guards conducted by Captain George Miller. 1-10" disc (C-394M). 75c.

The kiddies will think these two band records are great fun, and perhaps grandpa will have trouble keeping his feet still. Reproduction—excellent.

MISCELLANEOUS



Shakespeare: Hamlet—Excerpts. Maurice Evans. 2-12" discs (C-11135D and C-11136D) in album. Columbia Set 340. \$4.50.

Act I, Scene II—*O that this too, too solid flesh.*
Act II, Scene II—*O what a rogue and peasant slave.*
Act III, Scene I—*To be, or not to be.*
Act IV, Scene IV—*How all occasions.*

Mr. Maurice Evans presents four readings, upon these discs, from *Hamlet*—readings which, in our opinion, will remain for years to come the standard by which all others will be judged. Certainly anyone who is interested in Shakespeare's greatest tragedy will cherish these discs, and will thrill again and again as he listens to Mr. Evans' masterful performance. Teachers will find them of inestimable value—the real meaning of the lines is very clear when Maurice Evans reads them for us. A booklet giving the text that appears on these records is included with the album.

Cimarosa: Sonata in A major. One side, and **Rameau: Gavotte.** Julio Martinez Oyanguren (guitar). 1-10" disc (C-17118D). \$1.

Oyanguren adds these fine recordings of the works

of two well-known eighteenth century composers to his list of outstanding guitars records. This disc will surely be welcomed by Oyanguren's many admirers.

Harpichord Recital by Ralph Kirkpatrick. 6-12" discs (MU-1087 to MU-1092) in album. Musicraft Set 25. \$9.

MU-1087 *Gibbons—The Lord of Salisbury—His Pavane*

*The Queene's Command
Morley—Goe from my Window*

MU-1088 *Purcell—Suite No. 1 in G major
Suite No. 2 in G minor
Lilliburlero*

MU-1089 *Couperin—Les Vergers Fleuris
Le Carillon de Cithère
Les Ombres Errantes
Les Baricades Misterieuses*

MU-1090 *Rameau—La Villageoise
Le Rappel des Oiseaux
Rigaudons
Musette en Rondeau
Tambourin*

MU-1091 *Bach—Chromatic Fantasy and Fugue
(Three sides)*

MU-1092 *Scarlatti—Sonata in D major (L.262)
Sonata in A minor (L.429)*

We can recommend this set of discs most highly for it contains some of the finest harpsichord records we have ever heard. Certainly the reproduction is superior, and the playing of Ralph Kirkpatrick deserves the highest commendation. This young artist, in our opinion, rates with the best in the production of early keyboard music. If you are interested in the harpsichord, and fine examples of the music that was written for it, don't delay in your investigation of these unusually fine records.

Tahitian Songs: Ute-upa-upa; Maruru-patau; Parari-parara'a; Tau tiare iti. (Collected by Georges Rey.) Matai, Tihoti, Mootua, Ata (native singers and instruments). 2-10" discs (C-396M and C-397M). 75c each.

These recordings are offered as genuine reproductions of native Tahitian music unretouched for tourist consumption. We cannot vouch for this, as we are not an authority on the subject, but we can report that we found them mighty interesting. There is a marked similarity to the music of the Hawaiians.

Byrd: The Bells. One side, and **Farnaby: Rosasolis;** half a side, and **Schmid: Passomezo ungaro saltarello suo.** Ernst Victor Wolff (harpsichord). 1-12" disc (C-69328D). \$1.50.

The chief point of interest in this disc is Dr. Wolff's excellent performance of William Byrd's *The Bells*—a sixteenth century descriptive work for the keyboard.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Irigan, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

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25c. per year

VOLUME 6 is completed with this issue, and marks six years of continued growth for the record industry. The first number of this little bulletin appeared when the record business was at its lowest depths after its great postwar boom. Our magazine *Disques* suspended publication with the February 1933 issue because only one of the record manufacturers was in a position to support it with an adequate advertising appropriation. This inexpensive little bulletin followed in its footsteps—a venture which we hoped we could continue without assistance. With its advent, things turned for the better, and records became more and more important in the musical life of our people. Many more music lovers each year found recorded music and the building of a record library of immense cultural value. Our subscription list grew from the very first number, until today it is very possible that more persons, who are interested in recorded music, read *The New Records* than any other single publication. We have made very little effort to bring about this growth. It is, however, very gratifying. Our readers are in no way limited to those persons who purchase records from us. As a matter of fact, we do not believe that twenty percent of our subscribers are customers. Anyone is welcome to subscribe by simply sending in the small subscription fee.

A great many subscriptions end with this issue—if yours does, please return the enclosed blank promptly in order that you may not miss any issues. Many of our readers keep a file of *The New Records*, and we are always glad to supply back copies to fill the gaps which may occur when copies are lost. There is no charge for these back copies to our regular subscribers.

The rapidly growing interest in the Ballet is noticeable throughout America. The yearly tours of the Ballet Russe de Monte Carlo have grown in extent until now over one hundred cities are visited by this world-renowned organization. The record manufacturers were quick to recognize this trend in public interest and many fine recordings of ballet music were made available. It remained for Victor to issue a beautifully produced booklet of some 24 pages giving a short history of the Ballet with many excellent illustrations showing scenes from some of the more important ones. Mention is made of the available Victor recordings.

This booklet was conceived, arranged, and written by Richard Gilbert, whose interest in recorded music dates back a decade or more, and whose illuminating articles on music have appeared in many important publications during that period. We found this booklet intensely interesting and we believe that many of our readers will also find it of real value. A copy of *Music for the Ballet* will be mailed to anyone requesting it. Please enclose a 3c stamp to cover cost of mailing.

* * *

A solution for cleaning and rejuvenating old and slightly worn records has recently been placed upon the market. It is known as Recoton Record Renewer and sells for 50c per bottle postpaid (within U.S.A.). It is very easy to apply. Simply place the worn record on the turntable, start the motor, and after putting a little of the Renewer on a small piece of absorbent cotton, apply the cotton to the record surface, moving it slowly from the outside edge toward the center until the entire surface of the record has been covered. Allow the record to dry for a few minutes, and that

is all there is to it. This solution thoroughly cleans the grooves and leaves a very thin film on the record. You will be surprised at the small amount of surface noise you will detect after a fairly well-worn record has been treated in this way. If your local dealer cannot supply Recoton Record Renewer, an order sent to the publishers of this bulletin will be promptly filled.

ORCHESTRA



Wagner: Tannhäuser — Overture and Venusberg Music, Prelude to Act III. The Philadelphia Orchestra conducted by Leopold Stokowski. 5-12" discs (V-15310 to V-15314S) in album. Victor Set M-530. \$9.

One of the most popular recordings of the Philadelphia Orchestra was its recording of the Tannhäuser Overture and Venusberg Music which appeared a number of years ago. It is just the type of music that appeals to a large number of music lovers. This month Victor releases a new "higher fidelity" recording of this work, and includes in the album the Prelude to Act III. It is a grand set and one that will probably quickly take its place near the top of the list of present "best sellers." A mere announcement should be enough to attract the attention of those interested.

Williams: Serenade to Music (A tribute to Sir Henry J. Wood). B. B. C. Symphony Orchestra conducted by Sir Henry J. Wood with Sixteen Famous Singers. 2-12" discs (C-69433D and C-69434D) in album. Columbia Set X-121. \$3.25.

Vaughan Williams conceived this work for Sir Henry J. Wood's jubilee and dedicated it to that much beloved conductor "in grateful recognition of his services to music." Broadly, it is a musical setting to the Jessica-Lorenzo scene in the last act of Shakespeare's *The Merchant of Venice*—"How sweet the moonlight sleeps upon this bank." Sixteen prominent singers, all of whom have been associated with Sir Henry in his musical life, tendered their services in the concert performance of the work, and also for this recording.

In most cases, works of this kind appear at the time of the festival and are soon forgotten. We rather feel that this one will be an exception. Time only permitted us to play these discs once (they reached the studio on the day we went to press), but our first impression is that they rate further hearings. Don't pass them by if you have an opportunity to listen to them. They are particularly well recorded.

Haydn: Symphony No. 102 in B flat major. Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs (V-15304 to V-15306) in album. Victor Set M-529. \$6.50.

The repertoire of recorded music is greatly enriched

this month by Koussevitzky's glorious recording of Haydn's *Symphony No. 102 in B flat major*, the ninth of the London set. This work will doubtless be unknown to many of our readers, but we urge that that not be a reason for not at least hearing this recording. We doubt if you will have another opportunity of making its acquaintance under more favorable circumstances. Koussevitzky gives a fine spirited performance, and the superb quality of the Boston Symphony's string section is much in evidence. Victor recorders have done their best and that is about the highest praise we can give the reproduction.

Beethoven: Symphony No. 5 in C minor, Op. 67.

Berlin Philharmonic Orchestra conducted by Wilhelm Furtwängler. 5-12" discs (V-14793 to V-14797S) in album. Victor Set M-426. \$9.

Of the many versions of this most popular of symphonies, in our opinion, there is only one other to consider; it is Weingartner's recording for Columbia. Very briefly the difference between Furtwängler's performance and Weingartner's is that the former contains Furtwängler's ideas, some of them quite startling, all of them interesting. No matter how many performances one may have heard of this work, we warrant that one will find something new in this Furtwängler version. Weingartner gives an orthodox performance after the best traditions. He is bound to satisfy and will stand repeated playings; a performance that one will never tire of. Can we say as much for Furtwängler's; time alone will tell. It would be interesting, after both of these sets have been available for a couple of years, to note which version had sold the better.

Bruckner: Symphony No. 9 in D minor. Munich

Philharmonic Orchestra conducted by S. von Hausegger. 7-12" discs (V-DB4515 to V-DB-4521). \$2.50 each. (Seven-pocket album available with these records at 50c additional.)

It has been said that one must be a German to fully understand the music of Anton Bruckner, and perhaps that is the reason his works have never taken a strong hold outside of his native Austria, and Germany. However, recordings of his symphonies have appeared recently in both America and Europe, and the present one was released in England a few months ago. It is an adequate version of his *Symphony No. 9*, which was begun in 1891 and remained unfinished at his death in 1896. The complete work would certainly have been a long one, for the first three movements require fourteen well filled record sides. This recording follows the original uncompleted score and ends with the seeming completion of the *Adagio*. It is not likely that these records will have a very wide appeal in America. A few years ago there seemed to be a somewhat renewed interest in Bruckner but recently it has pretty well died out.

Schumann: Carnival, Op. 9 (Ballet Suite). London Philharmonic Orchestra conducted by Eugene Goossens. 3-12" discs (V-12379 to V-12381) in album. Victor Set M-513. \$5.

(This annotation is reprinted from the April 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

The record labels fail to indicate who is responsible for this orchestration of Schumann's popular work for piano, but as it is the version that is used by the Russian Ballet, we can identify it as Glazounov's—or was it the work of Glazounov and several other of his Russian colleagues, including Rimsky-Korsakov and Liadov? It really matters very little, for whoever did it, did a fine job, and while some persons will feel that many of Schumann's little intimacies are lost in the orchestral version, they should not complain, because there are several excellent recordings of it available in its original form. We rather feel that a goodly portion of the work is much improved by the orchestral color given it in this splendid recording. Eugene Goossens' incisive reading is perfectly attuned to this attractive music. The reproduction is of the best.

Scarlatti—arr. Tommasini: Le Donne di Buon Umore (The Good-Humored Ladies)—Ballet. London Philharmonic Orchestra conducted by Eugene Goossens. 2-12" discs (V-12377 and V-12378) in album. Victor Set M-512. \$3.50.

Two features of this recording are the very clever orchestration of the modern Italian composer Vincenzo Tommasini, and the spirited and truly ingenious interpretation of Eugene Goossens. While this is the music of Massine's popular ballet, it often appears on various concert programs, and has gained favor with many music lovers as an orchestral suite. It is jolly music, meant to be enjoyed, and doubtless will be when these records are made available. Splendid reproduction is an added feature.

Rimsky-Korsakov: Schéhérazade, Op. 35. London Philharmonic Orchestra conducted by Antal Dorati. 5-12" discs (V-12363 to V-12367) in album. Victor Set M-509. \$7.50.

There will be those persons who will feel that the Philadelphia Orchestra recording of this work, directed by Stokowski, is worth its additional cost (that set is \$12), and there will be those who will not think so. You may easily place yourself in the group you wish to be in by listening to both recordings. As *Schéhérazade* is a widely popular work, even the dealer with a very small stock will very likely have both versions on hand for your selection.

Weber: Oberon—Overture. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-69410D). \$1.50.

Sir Thomas comes through again with a masterful recording of this popular overture. It just seems that this truly great conductor never misses. The reproduction is just as fine as the conducting, and that is saying a great deal.

Offenbach—arr. Rosenthal: Gaite Parisienne. London Philharmonic Orchestra conducted by Efrem Kurtz. 2-12" discs (C-69401D and C-69402D) in album. Columbia Set X-115. \$3.25.

The "smash hit" of this season's Ballet Russe de Monte Carlo is its daring performance of *Gaite Parisienne*—naughty can-cans and everything. Efrem Kurtz, who conducts this ballet on tour, made this recording with the London Philharmonic just before the start of the season, and he certainly puts everything he has into it—it is gay, it is ravishing, it sparkles with life. If you need a lift, reach for these records instead of a Camel. A stone image could not keep still while this music is playing. The reproduction rates four stars.

Brahms: Symphony No. 3 in F major, Op. 90. London Philharmonic Orchestra conducted by Felix Weingartner. 4-12" discs (C-69415D to C-69418D) in album. Columbia set 353. \$6.

Weingartner's recording of Brahms' Fourth, which was recently released by Columbia, was very well received, and it is very likely that his present recording of the Third will be greeted with like or even greater enthusiasm. We spent a very pleasant and invigorating half-hour listening to these discs, and we believe that our readers will thank us for particularly calling this fine recording to their attention. You will find the reproduction highly satisfactory.

Saint-Saëns: March Héroïque, Op. 34. Orchestre Symphonique of Paris conducted by F. Ruhlmann. 1-12" disc (C-69408D). \$1.50.

This rather important Saint-Saëns work has been missing from the domestic catalogues and we are glad to announce this highly satisfactory recording of it. You will recall that the *March Héroïque* was written in memory of the composer's friend, Henri Regnault, a painter, who lost his life during the siege of Paris in 1871. It is robust music with a certain air of dignity and should have quite a wide appeal.

Delibes: Coppelia — Ballet — Excerpts. Orchestre Symphonique conducted by F. Ruhlmann. 2-10" discs (C-17128D and C-17129D). \$1 each.

These discs contain the following excerpts from the famous Coppelia Ballet: *Prelude; Mazurka; Andante; Valse; Scene and Valse de la Poupee; and Ballade*. Much of this music is new on discs, and will be welcomed by those persons who are always looking for simple little records for children's ballets. They are well directed and recorded—and inexpensive.

Verdi: Aida—Prelude; Dance of the Priestesses; Dance of the Moorish Slave Girls. Berlin Philharmonic Orchestra conducted by Dr. Hans Schmidt-Isserstedt. 1-12" disc (T-E2601). \$1.50.

These tuneful selections from *Aida* are well played and particularly well recorded. If this music appeals to you, you will find this disc highly satisfactory.

Beethoven: Coriolan Overture, C minor, Op. 62. London Symphony Orchestra conducted by Bruno Walter. 1-12" disc (V-12535). \$1.50.

Schubert: Rosamunde—Incidental Music, Op. 26 (Ballet Music No. 1 in B minor, and No. 2 in G major). London Symphony Orchestra conducted by Bruno Walter. 1-12" disc (V-12534). \$1.50.

Victor offers this month a pair of very excellent orchestral discs under the distinguished direction of Bruno Walter—music that anyone may enjoy and we believe that a great many of our readers will wish to add both of these records to their collections. The reproduction rates with the best, and the reasonable price of these discs make them particularly attractive.

Handel: Bermice—Minuet. One side, and Purcell—arr. Jacques: The Faery Queen—Three Dances. The Jacques String Orchestra conducted by Reginald Jacques. 1-12" disc (C-69407D). \$1.50.

Music that was popular in England during the early 18th century played with a nice regard for the period in which it had its birth. The Jacques String Orchestra has a lovely singing string tone that is most appropriate for just such pieces as these. Reproduction—excellent.

Manna-Zucca—arr. Jacchia: Racheim (Mercy). One side, and Eili Eili (arr. Jacchia from notation of Chalitt). Boston "Pops" Orchestra conducted by Arthur Fiedler, solos by Roger Voisin (trumpet) and Julius Theodorowicz (violin). 1-12" disc (V-12536). \$1.50.

Two Jewish religious airs arranged for orchestra and played in the most reverent manner under the direction of Arthur Fiedler. This music is worthy of the attention of everyone, but will be of especial interest to those of the Jewish faith. The reproduction is of the best.

CONCERTO



Mendelssohn: Concerto in E minor, Op. 64. Yehudi Menuhin (violin) and Orchestre des Concerts Colonne conducted by Georges Enesco. 4-12" discs (V-15320 to V-15323S) in album. Victor Set M-531. \$7.

As we listen to this recording, we realize that many music lovers will feel that Kreisler is better fitted temperamentally to play this work than Menuhin, and it is very likely that they will prefer the earlier version which Mr. Kreisler made for Victor several years ago. Mendelssohn did not wish his concerto to sound as if it were difficult to play, in fact quite the contrary. He wanted it to seem as though the soloist were gliding along with the greatest ease. Kreisler more nearly approaches the composer's ideal; Menuhin to some extent gives the opposite impression. In making these remarks, we may be splitting

hairs, but if we are it is easy enough for anyone to check on us, for both versions are now readily available for comparison.

Haydn: Concerto in D major, Op. 21. Marguerite Roesgen-Champion (piano) and Orchestre Symphonique of Paris conducted by M. F. Gaillard. 2-12" discs (C-69405D and C-69406D) in album. Columbia Set X-118. \$3.25.

Particular interest should be taken in this pair of discs for it is the only complete recording of a Haydn concerto for piano (harpsichord) and orchestra, although this prolific composer wrote some twenty works in this form. It makes mighty cheerful listening and we had a most pleasant fifteen minutes with these jolly records. Roesgen-Champion seems in just the proper spirit, and she is ably assisted by the Orchestre Symphonique.

Boccherini: Concerto in B flat major. Pablo Casals (violin) and the London Symphony Orchestra conducted by Sir Landon Ronald. 3-12" discs (V-14500 to V-14502) in album. Victor Set M-381. \$6.50.

It is very unlikely that a recording of this work would ever have been made available except for the fondness that the soloist has for it. One finds Casals giving a public performance of it quite often. The charm of this set of records lies very definitely in the superb tone and impeccable technique of the soloist. Boccherini's music is simply a medium for the supreme art which is Casals' to ride upon. The reproduction is exceptionally fine.

Schumann: Concerto in A minor, Op. 129. Ludwig Hoelscher (violin) with the Berlin State Orchestra conducted by Joseph Keilberth. 3-12" discs (V-DB4552 to V-DB4554). \$2.50 each. (Three-pocket album available with these records at 50c additional.)

In considering this recording it is clearly a question as to whether you prefer the earlier version by Piatigorsky and the London Philharmonic to the present one. We must admit that we would choose the present one. We find Hoelscher's beautiful singing tone very much to our liking, and his technique rates with the best. The modern recording is definitely superior to the earlier one.

Mozart: Concerto No. 17 in G major (K.453). Edwin Fischer (piano) and his Chamber Orchestra. 3-12" discs (V-15050 to V-15052) in album. Victor Set M-481. \$6.50.

One finds this little concerto one of the most delightful works of the always charming Mozart. Edwin Fischer, who to our mind is one of the finest ensemble players among living pianists, presents a performance that calls for the highest praise. Splendid reproduction added to the great pleasure we found in listening to these superb discs.

CHAMBER MUSIC

**Bach: Sonatas for violin and harpsichord, Vol. II.**

Boris Schwarz (violin) and Alice Ehlers (harpsichord). 6-12" discs (GT-12123 to GT-12128) in album. Gamut Set 8. \$9.50.

GT-12123/4 Sonata No. 4 in C minor

GT-12125/6 Sonata No. 5 in F minor

GT-12127/8 Sonata No. 6 in G major

This volume completes Gamut's recording of Bach's six sonatas for violin and harpsichord. The first three were included in the first volume which was noticed in this column in our November, 1938, issue. As we predicted at that time, discerning music lovers quickly appreciated the advantage of hearing these charming works upon the instruments for which they were originally written rather than having the piano substituted for the harpsichord. They realized that the string tone of the harpsichord blended perfectly with that of the violin, giving a unique charm to these works of another day, which is quite impossible when the substitution mentioned above is made.

Recordings such as these are only for the connoisseur and certainly cannot be commercially profitable. However, if interest in recorded music continues to grow as it has during the last couple of years, it is entirely possible that even such specialized recordings as these may be quite common.

Schubert: Quintet in A major, Op. 114 (Forellen Quintet). Elly Ney (piano) and the Strub Quartet. Nine sides, and **Schubert: Trio in E flat major, Op. 100—Scherzo**. The Elly Ney Trio. 5-12" discs (V-DB4533 to V-DB4537). \$2.50 each. (Five-pocket album available with these records at 50c extra.)

A modern recording of this charming Schubert chamber work has been needed for a long time, and we are glad to report that the present version is highly satisfactory in every way. Elly Ney maintains a fine balance with her fellow players and turns in a very nearly impeccable performance. As the reproduction is particularly faithful, we can recommend these discs without reservation.

Harris: Chorale for String Sextette. Kreiner Sextette. 1-12" disc (V-12537). \$1.50.

To put it very bluntly, this is modern chamber music that anyone can enjoy. Please do not misunderstand us. We do not mean that it is sweetly sentimental à la Shilkret. It is very definitely not. There are fine melodies, broad sweeps of magnificent tones, and most interesting harmonies. Roy Harris clearly shows in this short work that he is thoroughly capable of producing chamber music of high calibre, and our hope is that the recording companies will be quick to place his new works in this field upon their discs. Especially fine reproduction adds to the attractiveness of this splendid record.

Beethoven: Quartet No. 12 in E flat major, Op. 127.

The Busch Quartet. 5-12" discs (V-15092 to V-15096) in album. Victor Set M-489. \$10.

Baillot, the Parisian violinist, wrote of this quartet in 1825: "Beethoven translates one to a new world. One wakes in an earthly Paradise of ravishing beauty, and all the splendor of life shines with sunlight." It would seem very likely that the Busch players read this comment before they started to make this recording. They approach the work with reverence for its spiritual beauty and proceed with it in what one might very properly call a devotional manner. Certainly no one can criticise this performance of these sterling artists. They may seem a bit stiff and cold in other works, but this quartet exactly fits their style, and they produce one of the finest recorded chamber works it has ever been our privilege to listen to.

Schubert: Sonata No. 1 in D major, Op. 137, No. 1.

Three sides, and **Schubert: Sonata No. 3 in G minor, Op. 137, No. 3: Third and Fourth Movements.** Ossy Renardy (violin) and Walter Robert (piano). 2-12" discs (C-69403D and C-69404D) in album. Columbia Set X-116. \$3.25.

Young Mr. Renardy demonstrates that he is a first-rate solo violinist, that his technique is excellent, and that he develops a most pleasing tone, but in this work he seems to forget that he is only playing the violin part of a sonata for violin and piano. He keeps his part so far out in front that at times the piano is just a slight rumble in the distance. This fault may be partly due to the recorders, but we are sure that they are not entirely responsible. Mr. Renardy does not give an inch; the matter of balance between the piano and his instrument seems never to have entered his head.

ORGAN



Bach: Komm Gott, Schöpfer, Heiliger Geist (Chorale-Prelude, Peters Vol. 7, No. 35). One side, and **Mendelssohn: Organ Sonata No. 6 in D minor, Op. 65—Finale.** Edouard Commette (Lyons Cathedral Organ). 1-10" disc (C-402M). 75c.

Tuneful little excerpts that anyone who is fond of organ music can thoroughly enjoy. Nicely played and recorded. Note the modest price.

Mendelssohn: Song Without Words, No. 9 in E major, Op. 30, No. 3 (Consolation). One side, and **Lyte-Monk: Abide With Me.** Archer Gibson (organ). 1-12" disc (V-36222). \$1.25.

It is very likely that Victor had in mind the funeral parlor business when it chose these selections for Archer Gibson. Our interest in this disc lies largely in the excellence of the organ reproduction.

PIANO



Debussy: Preludes—Book I (Nos. 1 to 12 inclusive).^{*} Eleven sides, and **Estampes—No. 3: "Jardins sous le pluie."** Walter Gieseking (piano). 6-10" discs (C-17122D to C-17127D) in album. Columbia Set 352. \$6.00.

^{*} Prelude No. 10—"La Cathédrale Engloutie" was released on record C-17077D recently. An additional pocket has been left in the album for the insertion of this record. It is included in the notes accompanying the album.

A great many persons feel that Walter Gieseking is the greatest living interpreter of Debussy, and we believe that a great many additional persons will be added to their number after they have heard this outstanding album of records. We don't recall when we have heard Debussy played more appropriately, and we don't recall when we have heard finer piano reproduction. We do not hesitate to recommend this album without reservation.

Bach: Toccata in D major. Four sides, and **Bach: Toccata in C minor.** Artur Schnabel (piano). 4-10" discs (V-1952 to V-1955) in album. Victor Set M-532. \$6.50.

Artur Schnabel now turns to Bach, and we predict that those who have found him so entirely satisfying in the realm of Beethoven will find him equally so in the works of the earlier composer. We found him so, and we could not resist the urge to play these records several times upon their arrival in the studio. Schnabel takes plenty of time in his interpretation and brings out the delicate beauty of these lovely works in a most ingratiating manner. Excellent piano reproduction is an added feature.

Chopin: Mazurka in D major, Op. 33, No. 2. One side, and **Chopin: Mazurka in B major, Op. 63, No. 1.** Moriz Rosenthal (piano). 1-10" disc (V-1951). \$1.50.

Mr. Rosenthal, who has been appearing before the public on the concert platform for over fifty years, offers this pleasing little disc, and shows that he is still able to present the gentle nuances of Chopin in a thoroughly satisfactory and always artistic manner. The little disc is a fine souvenir of the great pianist.

Purcell—trans. Henderson: Suite No. 1 in G major and Suite No. 8 in F major—Minuets only; Siciliana in G minor. One side, and **Gavotte in G: Air in G major.** Alfred Cortot (piano). 1-10" disc (V-DA1609). \$1.85.

Cortot makes these little Purcell pieces as arranged for piano sound mighty attractive. He is making a study of early music of various countries and that probably accounts for these recordings. This disc will not have a wide appeal, but to those who are interested it will be very welcome. The reproduction is excellent.

OPERA



Lully: Arias from Four Operas. Amadis de Gaule: "Bois épais" (Air d'Amadis). One side, and **Armide et Renaud:** "Plus j'observe ces lieux" (Air de Renaud). (Sung in French) Villabella (tenor) with orchestra conducted by Maurice Cauchie. **Persée:** "O Mort!" (Air de Mérope). One side, and **Roland:** "Par le secours" (Air de la Fée Longistille). (Sung in French) Solange Renaux (soprano) with chorus and orchestra conducted by Maurice Cauchie. 2-12" discs (C-9153M and C-9154M) in album. Columbia Set X-117. \$3.25.

Students who are interested in the early development of the opera will welcome these fine recordings of arias from four of Lully's works in this form. We might mention, in these renditions, M. Cauchie uses the original instrumentation, which, of course, makes these recordings of especial historical value. Jean Baptiste Lully (Lulli) was born in Italy in 1639 and died at Paris in 1687. He was a favorite of Louis XIV, and was made by him a French citizen. Lully composed in a great variety of forms, but is remembered principally as the "first composer of legitimate French opera."

We congratulate Columbia upon its selection of these important discs for addition to its ever-increasing catalogue of outstanding recordings.

Wagner: Die Walküre—Brünnhildes Bitte—War es so schmachlich (Act III). Martha Fuchs (soprano) with the Berlin State Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-DB4555). \$2.50.

We believe that our readers will find this disc to be one of the finest Wagnerian recordings to be made available in quite some time. Martha Fuchs gives a grand performance and is well supported by the Berlin State Orchestra under the direction of Seidler-Winkler.

Puccini: La Tosca—Recondita armonia (Act I). One side, and **E lucevan le stelle** (Act III). Galliano Masini (tenor) with orchestra. (Sung in Italian). 1-10" disc (C-4221M). \$1.

Masini seems to be gaining in favor with Metropolitan audiences. He must be doing better work than is evidenced on this disc. His *Recondita armonia* is passable but in his *E lucevan le stelle* he comes pretty close to ending up in a yodel.

Mozart: Don Giovanni—Il mio Tesoro (Act II). One side, and **Donizetti: L'Elisir d'Amore—Una furtiva lagrima** (Act II). Richard Crooks (tenor) with orchestra conducted by Wilfred Pelletier. 1-12" disc (V-15235). \$2.

These two popular operatic arias have the benefit of modern recording and Mr. Crooks' best interpretation. This artist's many admirers will very likely welcome the release of this disc.

VOCAL



Hammerstein, II—Strauss, II—arr. Tiomkin: There Will Come a Time. One side, and **Hammerstein, II—Strauss, II: One Day When We Were Young.** Miliza Korjus (soprano) with M-G-M orchestra conducted by Nat W. Finston and Toscha Seidel (violin). 1-10" disc (V-4411). \$1.

Hammerstein, II—Strauss, II—arr. Tiomkin: Tales from the Vienna Woods. Miliza Korjus (soprano) with M-G-M orchestra conducted by Nat W. Finston and Toscha Seidel (violin). 1-10" disc (V-4410). \$1.

The M-G-M picture "The Great Waltz" has been a tremendous success wherever it has been shown. Miliza Korjus, in this, her first picture, has established herself as a star of the first rank, with a host of admirers from coast to coast. We predict that a great many persons who have seen this film will wish to have these splendid little discs. The excellent accompaniment supplied by the M-G-M Orchestra under the direction of Nat W. Finston, with the violin solos by the eminent violinist, Toscha Seidel (old timers will remember his fine recordings for Columbia) add a charm that is irresistible.

Schubert: Seligkeit. One side, and **Schubert: Wehmut, Op. 22, No. 2.** Hertha Glatz (contralto) with piano accompaniment by Franz Rupp. 1-10" disc (V-1949). \$1.50.

Miss Glatz's first record, which appeared on Victor's list last month, was received with considerable acclaim by those who are interested in fine *lieder*. This month she presents two more Schubert songs sung in the same artistic manner. If you missed her first disc, your dealer can now offer you two records to choose from—perhaps you will wish to add both of them to your collection—we did.

Beethoven: Adelaide, Op. 46. Karl Erb (tenor) with piano accompaniment by Bruno Seidler-Winkler. 1-10" disc (V-DA4428). \$1.85.

It has been some time since we have had a new record by Karl Erb and his many admirers on this side of the Atlantic will very likely welcome his singing of Beethoven's famous *Adelaide*. This recording is typical of his style and shows his art to fine advantage. The reproduction is good.

Haydn: Creation—Taubenarie—Auf starkem Fittige schwingt sich der Adler stolz. One side, and **Handel: Atlanta—Care Selve.** Eidé Noréna (soprano) with orchestra conducted by J. Messner. 1-12" disc (V-15182). \$2.

Eidé Noréna gives fine performances of these two arias and is well supported by an adequate orchestra under the direction of J. Messner. The aria from Handel's opera *Atlanta* is well-known by its English title *Come, Beloved*. The recording throughout is excellent.

Rubinstein: The Prisoner. Feodor Chaliapin (bass) with piano accompaniment by Jean Bazilevsky. One side, and **Ferraris: Black Eyes.** Feodor Chaliapin (bass) with Aristoff Choir and Balalaika Orchestra. 1-12" (V-15236). \$2.

Chaliapin is no more, and most of his recordings have been released. This is perhaps the last of his records to appear upon the lists. Of particular interest is the Rubinstein number which is admirably suited to Chaliapin's art; it often appeared on his concert programs. Those who are making a collection of the recordings of the great actor and singer will be especially interested in this disc.

VIOLIN



Bach: Sonata No. 2 in B minor for unaccompanied violin (Partita No. 1). Yehudi Menuhin (violin). 4-12" discs (V-15116 to V-15119) in album. Victor Set M-487. \$8.

Bach: Sonata No. 6 in E major for unaccompanied violin (Partita No. 3). Yehudi Menuhin (violin). 3-12" discs (V-15124 to V-15126S) in album. Victor Set M-488. \$5.50.

Of course, these works for unaccompanied violin are largely of interest to students of that instrument, but Bach was able to develop so much within the small scope allowed him in works of this kind, and Menuhin through pure musicianship has brought it all out so clearly, that most any serious music lover can get some enjoyment from these recordings. The discerning will not pass these discs by without investigating them. Two albums of such music is perhaps too much of a dose, but certainly the smaller one could very nicely round out a well balanced record library.

Kreisler: La Gitana. One side, and **Kreisler: Liebeslied.** Fritz Kreisler (violin) with piano accompaniment by Franz Rupp. 1-10" disc (V-1950). \$1.50.

Everyone who has attended the Kreisler recitals will recognize these charming little pieces at once. The great violinist has used them as encores time and time again. This little disc breathes the very spirit of Kreisler himself, and will be cherished by those who have learned to love this truly great and thoroughly human musician.

Stravinsky: Danse Rusee (from "Petrouchka"). One side, and **Lie: Norwegian Song—"Snow"** and **Prokofieff: Gavotte** (from "Classical Symphony"). Joseph Szigeti (violin) with piano accompaniment by Nikita de Magaloff. 1-10" disc (C-17130D). \$1.

Szigeti probably uses these unusual little pieces by modern composers for encores—if he doesn't, he should. Each is charming in its own way, and would certainly bring generous applause from any audience. Reproduction—very good.

CHORAL



Fauré: Requiem. Les Chanteurs de Lyon and Le Tringout Instrumental Lyonnais under the direction of E. Bourmauck with organ accompaniment by Edouard Commette. (Sung in Latin). 5-12" discs (C-69423D to C-69427D) in album. Columbia Set 354. \$7.50.

One of America's outstanding authorities on liturgical music, Herbert Boyce Satcher, in writing of this work in *Disques*, makes the following very interesting comments:

"Fauré's *Requiem* was first sung in the Church of the Madeleine (Paris) on January 16, 1888. Strictly speaking it is not a liturgical work, as the text of the Mass has been considerably altered, but perhaps in the lax and legendary 90's before the promulgation of the *Motu Proprio*, and in Paris where many things are (or were) permitted, it was so used. The Church of the Madeleine was noted for the sensuousness of its music. Perhaps the leniency even extended to deviations from the prescribed text.

"As a piece of religious music of a personal and subjective character, without reference to the Liturgy, the Fauré *Requiem* might be called the French counterpart of the Brahms *Requiem*. Dr. Rene Agraïn, in his recent book *Religious Music*, speaks of Fauré as 'the ever-memorable and pure Musician,' and says that 'if he has risked in his *Requiem* some retouches of the Latin text which are not authorized by the rubrics, that is indeed the only reproach that can be addressed to the poem of serenity which renders with such transparent and exquisite originality the peace of the soul in the presence of death; this luminous work exhales and chants "repose" (*et lux perpetua* . . .); its conception of death is that of the Church, who petitions for her children repose and light.'"

This work is unquestionably one of the finest religious works to come from France and is worthy of the attention of every serious music lover. We are glad to report that the present recording is highly satisfactory in every respect and is vastly superior to the earlier recorded version by the Choir of the Bach Society (Paris).

Bortniansky: Hymne des chérubins, No. 7. One side, and **Tchesnokoff: Que ma prière monte.** Choir of Russian Cathedral in Paris directed by Nicolas Afonsky. 1-12" disc (V-36223). \$1.25.

Of the many records by this unique choir, we find this one, one of the most attractive. Both of the present selections offer ample opportunity for the display of the superb art which is theirs. We might

mention that it takes a good reproducing instrument to bring out the very low bass parts of the *Hymne des chérubins*.

Lwowsky: Requiem. One side, and **Archangelsky: God, Hear My Prayer** (Psalm 55). Don Cossack Choir directed by Serge Jaroff. 1-12" disc (C-7352M). \$1.25.

Sacred selections in the Don Cossack manner—a bit militant if you ask us. Recorded in a large empty auditorium with plenty of echo.

BAND



Goldman: Golden Gate March. One side, and **Goldman: Jubilee March.** The Goldman Band conducted by Edwin Franko Goldman. 1-10" disc (V-26103). 75c.

This is a Goldman record. Both marches by Goldman, played by The Goldman Band under the direction of Mr. Goldman. May we remark that it is as good as gold, or should we just say that it is a fine band record, splendidly recorded.

MISCELLANEOUS



Gervaise: Allemande; Anonymous (Lowen, 1571): Pavane "Lesquercardes"; Gaillarde "La Fanfare"; Fantasie; Passomezzo "La Doulice." Margarete Riedel (harpsichord) with Kruger, Matthies, Stopka, Borrmann (recorders). 1-10" disc (V-EG6098). \$1.35.

This unique little disc contains some very pleasing 16th century music played by a quartet of recorders (*blockflöte*) with harpsichord accompaniment. It will be of particular value for educational use, and will be of interest generally to those who are making a collection of ancient music played upon the instruments for which it was written.

Schubert: Militärmarsch, D major, Op. 51, No. 1 (Marche Militaire). One side, and **Gounod: Faust—Soldiers' Chorus** (Act IV). Anthony Galla-Rini (piano-accordion). 1-10" disc (V-26129). 75c.

Here is a grand record for the thousands of students of the accordion, and for those who just like to listen to music of this character. The two familiar selections are superbly played and splendidly recorded.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.